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Tangible Indices:
Four Sufi-Inspired Compositions

by

André Rabello Mestre

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Music

in

Composition

Department of Music

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Spring 2013

Edmonton, Alberta

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Abstract

The four works that constitute this thesis are to be taken as a multifaceted research in the field of art music – they attempt, however, to be a cohesive body that counterpoints acoustic discoveries with electronic potentiality; intellectual constructions with poetic discourse. Each work exhibits continuous formal experimentation, ranging from serialized materials (as seen in Sama') to sections full of intersubjectivity (*Diwan*); carefully prescriptive sonic articulation (*Tomorrow, When I Wake*) to live electronics controlled by electroencephalograph signals (*Matins, Lauds, Zenith*). There is also an attempt to explore modern dichotomies such as real and virtual, indexical and symbolic. Lastly, Sufism, with its spiritual poetics and formal elements, articulates in this group of pieces a common semiotic ground for potential interpretation and experience.

Acknowledgements

Foremost, I would like to express my deepest gratitude to my advisor, Dr. Howard Bashaw, for the continuous support offered during the course of my degree. From far beyond the work done in the scope of these two years, I know I will always carry with me the intellectual and artistic inspiration that he provided. Similarly, I have been fortunate to work with Dr. Mark Hannesson and Dr. Scott Smallwood, two of the most committed artists I have known, and for that I am very thankful.

I would like to acknowledge the outstanding performers and conductors with whom I had the privilege to collaborate with: Dr. Andriy Talpash, Dr. Guillaume Tardif and the other members of the Enterprise Quartet – Alissa Cheung, Charles Pilon and Joanne Yu; the U of A Graduate Saxophone Quartet – Dominique Shulhan, Low Chee Meng, Laura Kerslake and especially Dr. Allison Balcetis for her virtuosic playing and efforts to promote my music; I would also like to express my appreciation for the work of Dr. Sandra Joy Friesen, Mathew Walton, Brian Thurgood and Brian Jones towards the upcoming performance of Sama'. Beyond the performers, I would like to thank Russell Baker and Patrick Strain providing me with pristine recordings of the concerts.

My gratitude goes out to a series of remarkable academics who constantly challenged me with their ideas, such as Dr. Maryam Moshaver and Dr. Mary Ingraham at the University of Alberta, Dr. Jônatas Manzolli and Dr. José Augusto Mannis at the State University of Campinas and Dr. Patricia Alessandrini, who encouraged and assisted me along the way to Edmonton.

Pursuing graduate education would be impossible without the visionary patronage of institutions and individuals. In this sense, I would like to thank the

University of Alberta's Faculty of Graduate Studies and Department of Music for their support during these two years. I would also like to acknowledge the generosity of the late William A. Thomsom and of Pamela Farmer. As a Beryl Barns Graduate Memorial Scholarship and a Violet Archer Graduate Scholarship recipient I would like this body of work to be considered part of their growing legacy in the arts.

Finally, I would like to thank my parents, Augusto and Regina, and my siblings, Daniel and Débora, for their invariable support and words of kindness. Fortunately, both family and friends are to many in number to be listed here but they are sure to enjoy my individual gratitude. To my colleagues here at the University of Alberta, who have became dear friends to me, I am also immensely thankful.

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Chapter 1:

Diwan

Instrumentation: string quartet

Duration: 10' to 14'

Composed: Fall of 2011

Supervision: Dr. Howard Bashaw

Ensemble: Enterprise Quartet

1st Violin:	Dr. Guillaume Tardif
2nd Violin:	Alissa Cheung
Viola:	Charles Pilon
Cello:	Joanne Yu
Conductor:	Dr. Andriy Talpash

DIWAN

for string quartet

ANDRÉ MESTRE

Edmonton, fall of 2011

DIWAN

in four movements: Qabd, Bast, Shawq & Fana

for string quartet

ANDRÉ MESTRE

Edmonton, fall of 2011

premiered at the University of Alberta

December 15, Studio 2-7, by the **Enterprise Quartet**:

Guillaume Tardif, Alissa Cheung, Charles Pilon and Joanne Yu

Copyright © André Mestre 2011

DIWAN is dedicated to the memory of **HAKIM SANA'I**,

my door into Sufism.

"Intelligence, like us, is bewildered on the road to His nature, like us confounded.
He is intelligence of intelligence, and soul of soul; and what is above that,
that He is." *

[...]

"When thou arrivest in the presence of the decree the soul sets forth,
and like a bird leaves its cage for the garden;
the horse of religion becomes familiar with the verdant meadow." *

PROGRAM NOTES

Inpired by the tradition of Sufi poetry, this string quartet was written as a collection of poems. Each poem, or movement, aims to evoke one of the essential human experiences as they are understood by Sufism: **Qabd** (a state of contraction and fearfulness), **Bast** (an expansive confidence and joy), **Shawq** (passionate longing) and **Fana** (final annihilation of the self into the Divine).

While attempting to communicate these experiences, the piece also engages the performers in the concretion of the states through notation and structural strategies.

* Hakim Sana'i, Enclosed Garden of Truth, Edited and Translated by. Major J. Stephenson (Calcutta: Baptist Mission Press, 1910)

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PERFORMANCE NOTES

Synchronization between performers should disappear after **section A**.

Once all performers have reached **section C** and repetition has come to a point of saturation, a preparation cue must be given, followed but a cut-off cue.

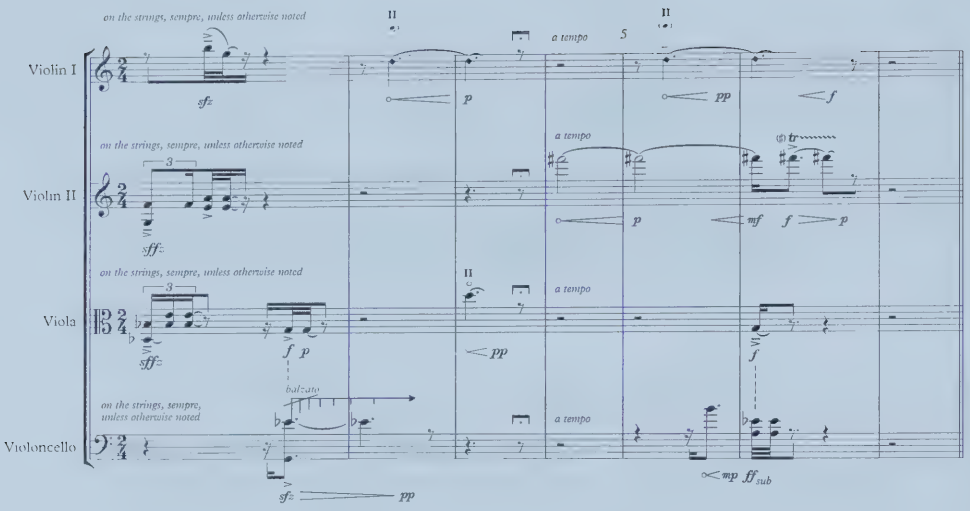
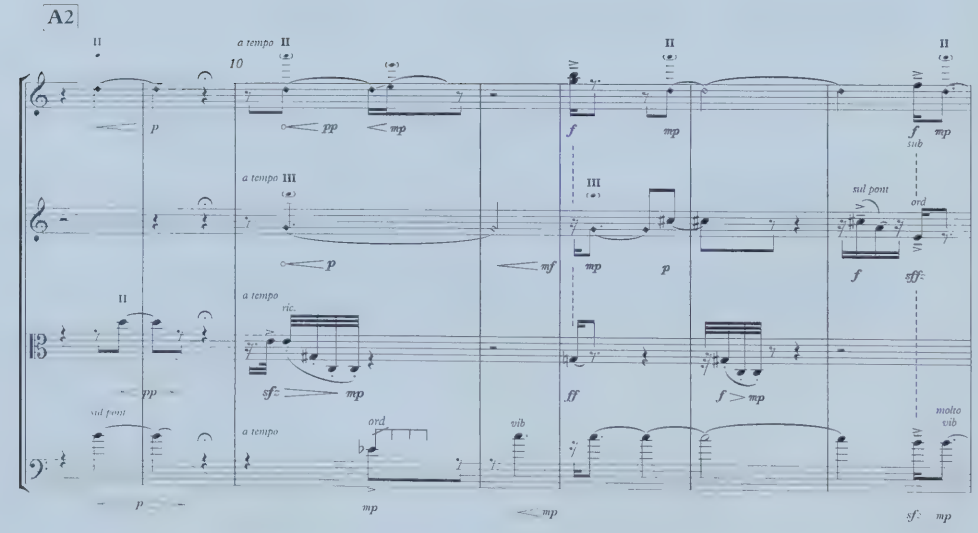
TECHNICAL INSTRUCTIONS

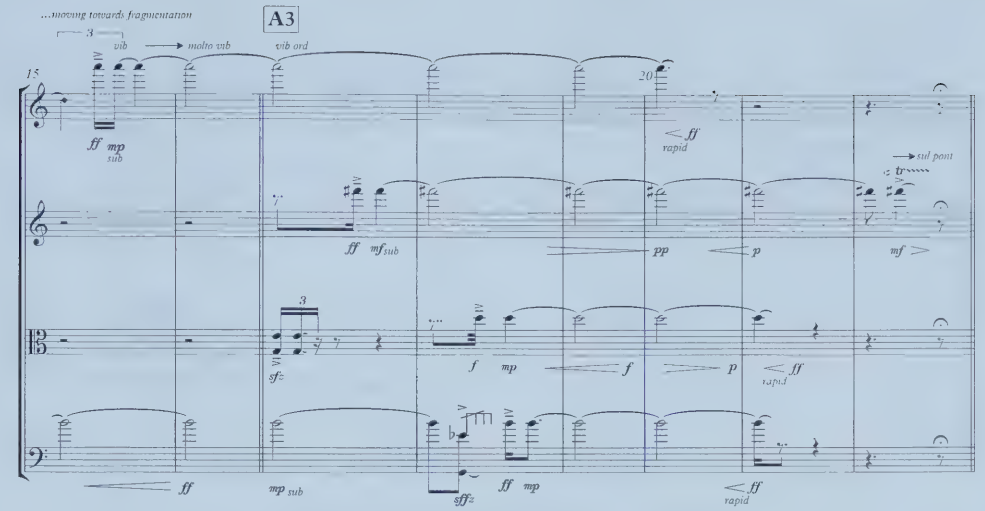
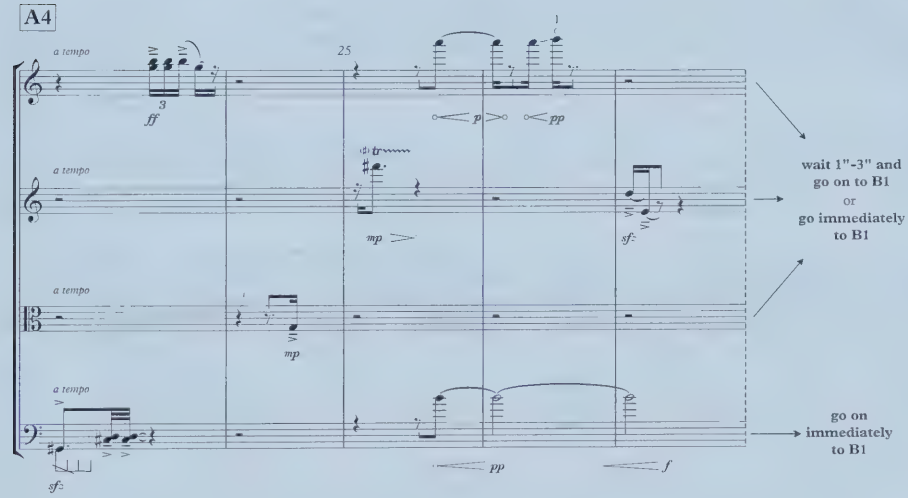
Harmonics are always followed by a string indication and an approximate pitch indicated in brackets. Often unusal harmonic nodes will occur where no single pitch can be obtained - should noise appear, it must not be avoided.

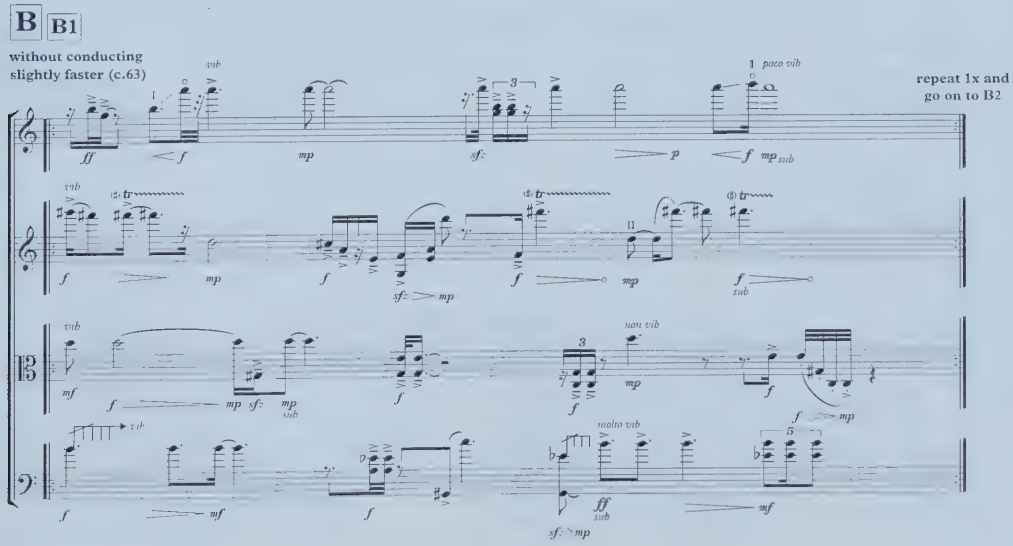
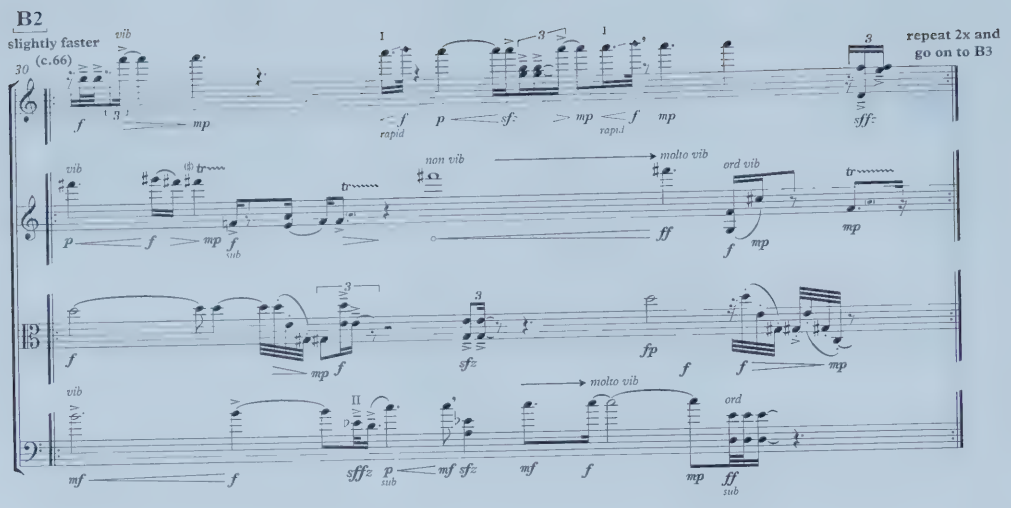
Information contained within square brackets should be understood as a potential range (of dynamics, of bow positioning, of degrees of vibrato) where the performer can freely move and interpret the material.

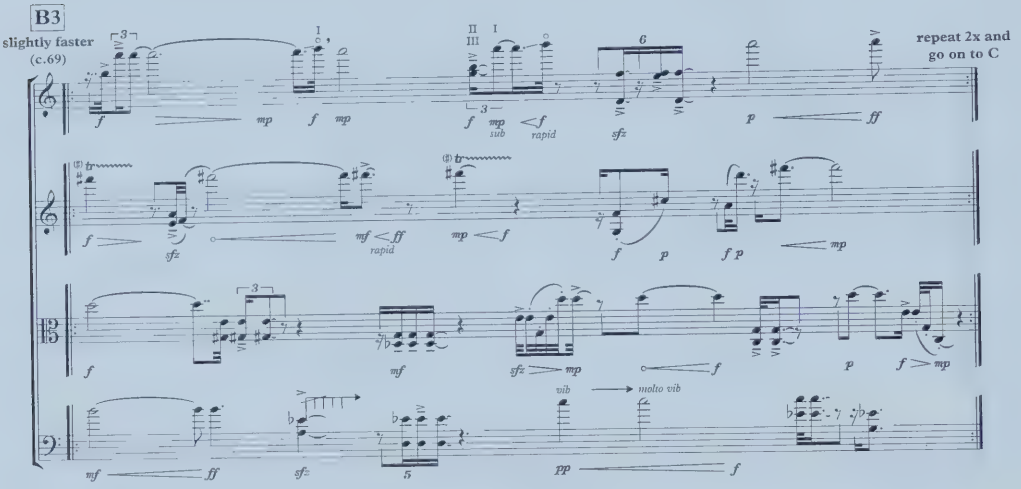
Triangular headed notes have no definite pitch. They must be played expressively as the very highest pitch possible at the indicated string. Once that pitch is identified, a certain amount of consistency is expected.

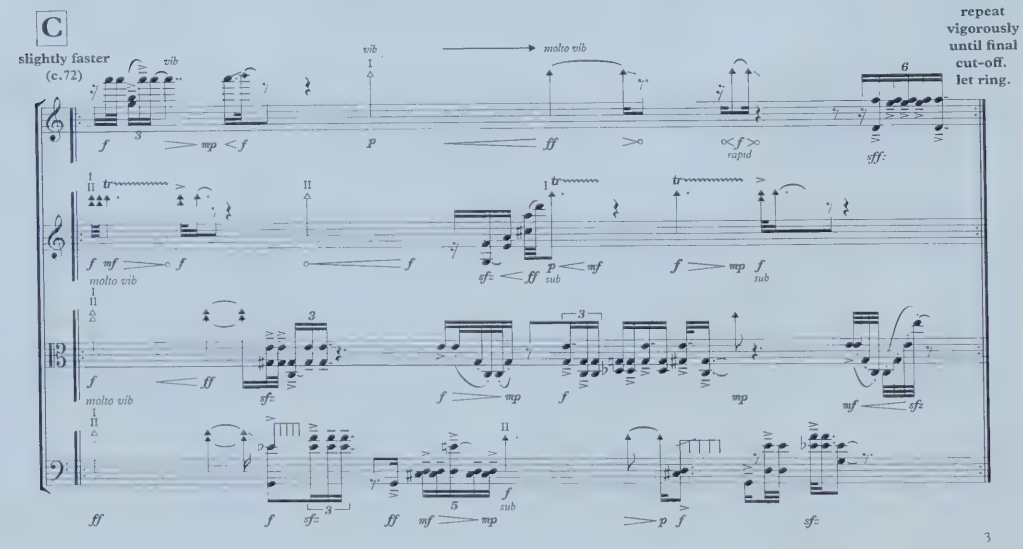
PROGRAM NOTES

Qabd is a word that describes the state of contraction triggered by religious experience. It encompasses a feeling of being lost, fearful and insignificant. Here, **Qabd** is depicted through increasing tensions and loss of connections.

A
A1
in oneness, as in one single sound...
♩ = c.60 (or 4.♪ = c.120)
Violin I
Violin II
Viola
Violoncello
on the strings, sempre, unless otherwise noted
a tempo
5
sfz
p
pp
f
sff
mf
balzato
mp
ff sub

A2
10
a tempo
III
ric.
sul pont
ord
vib
molto vib
mp
ff
sf
sff


...moving towards fragmentation
A3
vib
molto vib
vib ord
15
20
ff mp sub
ff
rapid
sul pont
tr
ff mf sub
pp
p
mf
3
sfz
f mp
f
p
ff
rapid
mp sub
sffz
ff mp
ff
rapid

A4
a tempo
25
3
ff
p
pp
tr
mp
sfz
a tempo
a tempo
mp
a tempo
sfz
pp
f
wait 1"-3" and
go on to B1
or
go immediately
to B1
go on
immediately
to B1


B
B1
without conducting
slightly faster (c.63)
vib
1
poco vib
repeat 1x and
go on to B2
ff
f
mp
sfz
p
f mp sub
vib
tr
f
mp
f
sfz mp
f
mp
f sub
vib
mf
f
mp sfz mp sub
f
non vib
3
mp
f
f
mp
vib
f
mf
f
molto vib
ff sub
mf
sfz mp

B2
slightly faster
(c.66)
repeat 2x and
go on to B3
molto vib
non vib
ord vib
ord


B3
slightly faster
(c.69)
repeat 2x and
go on to C
molto vib


C
slightly faster
(c.72)
repeat
vigorously
until final
cut-off.
let ring.
molto vib

BAST
SECOND MOVEMENT

PERFORMANCE NOTES

Approximate duration: 4 to 6 minutes.

Performers can start playing independently shortly after the end of the first movement, Qabd.

All the performers must end together, in a final expansion, with a cue. For that purpose, a preparation cue should also be given, around 20 seconds from the end.

Aside from beginning and end, there should be no intended synchronization between performers.

Modes should not be taken linearly.

Performers can shift between modes freely, in an intuitive manner.

Dynamics should vary freely between ***p*** and ***f***. However, extremes may be visited.

Changes in color should be thought as changes in timbre. The concept of "expansion" may be freely and individually understood. Mutual influence, however, is expected.

PROGRAM NOTES

Bast is a state of expansion and joy.
Full of freedom, this movement works as **Qabd**'s resting place.

Play long notes longly;

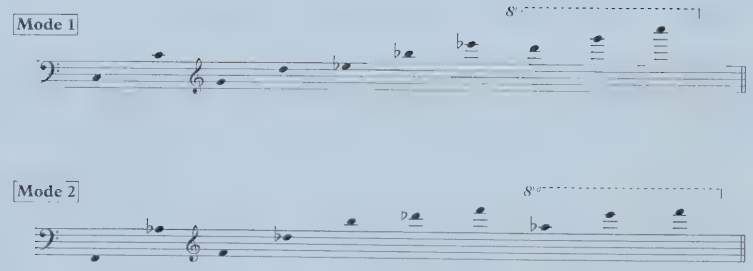
Colour them freely, with confidence;

In your mind

fill them with great joy
and, in each notes end,
expand.

Consider the verse:

"How can the sun
sit in an atom's heart?" *



* Ahmad Ghazali, *The Drunken Universe - An Anthology of Sufi Poetry*, Translated by. Peter Lamborn and Nazrollah Pourjavady (New York: Omega Publications, 1999), pg. 98.

Shawq

THIRD MOVEMENT

PERFORMANCE NOTES

Performers can start playing independently in any order. However, no one should wait more than 30 seconds to start.

Performers can choose any cell within the **A**, **B** or **C** groups to start. Once playing within a group of cells, individual mood markings must be kept in mind.

Once playing within a group [**A**, **B** or **C**], performers are free to combine the cells accordingly to their individual emotional state. This combinations must not be limited to a single cell nor more extensive than 6 cells.

Jumping from one group of cells to another (A to B-C, B to A-C or C to A-B) is permissible if a performer feels strongly compelled to do it.

Following this combining of cells, the performers move to the culminatination group (**Ω**). Once an **Ω** cell is played, the performer returns to the **ABC** groups and starts the process again, in a loop.

Shaq is an infinite loop. For instructions on how to end it, see the fourth movement, Fana.

Fana

FOURTH MOVEMENT

PERFORMANCE NOTES

Fana is the act of leaving the Shawq's endless loop behind.

After a period of playing the loop (this must be approximately agreed upon) performers should, individually, decide not to play anymore. This can happen at any given point, at any given cell (not only after culmination cells).

Having decided to stop playing, the performer should peacefully leave the stage, to a place where he cannot be seen anymore. There, a resonant, bell-like percussion instrument must be placed. The performer then strikes the instrument with enough strength for it to be heard by the others and the audience.

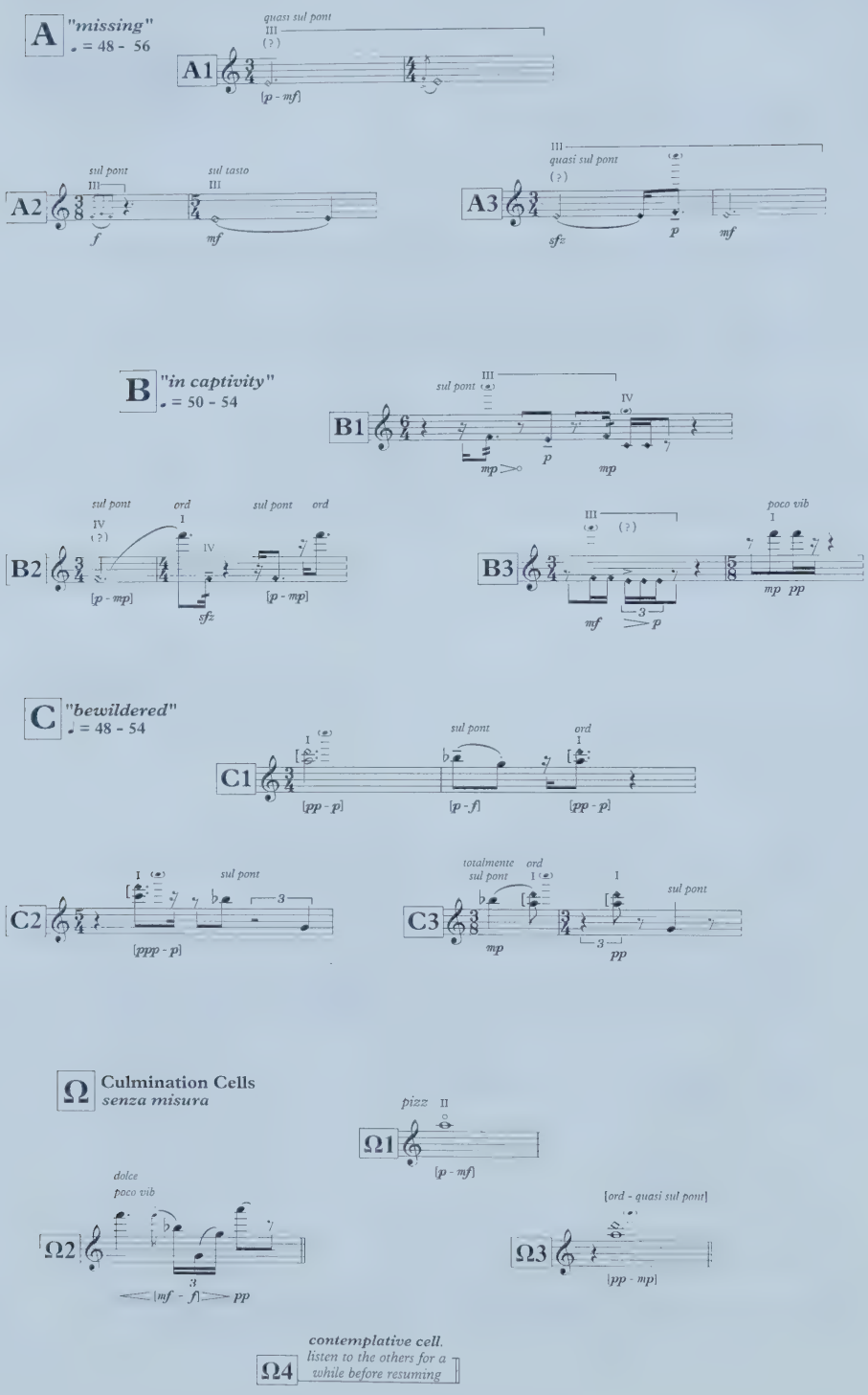
The piece ends when the last performer leaves the stage and strikes the percussion instrument. An average time of performance for these two movements should be around 7 minutes.

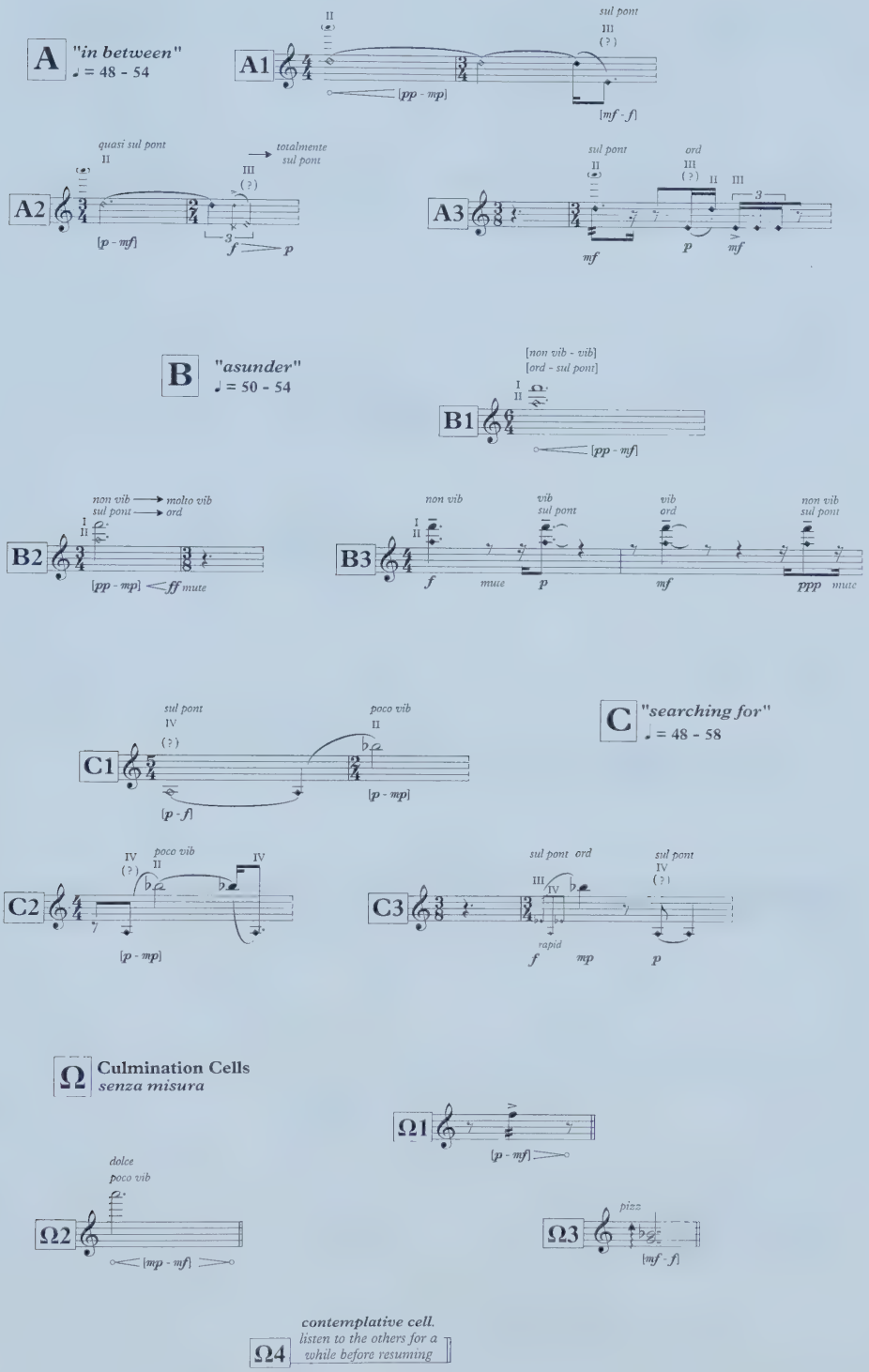
PROGRAM NOTES

Shawq is the constant state of longing imposed to mankind at the moment of birth - where one is doomed to live in separation.

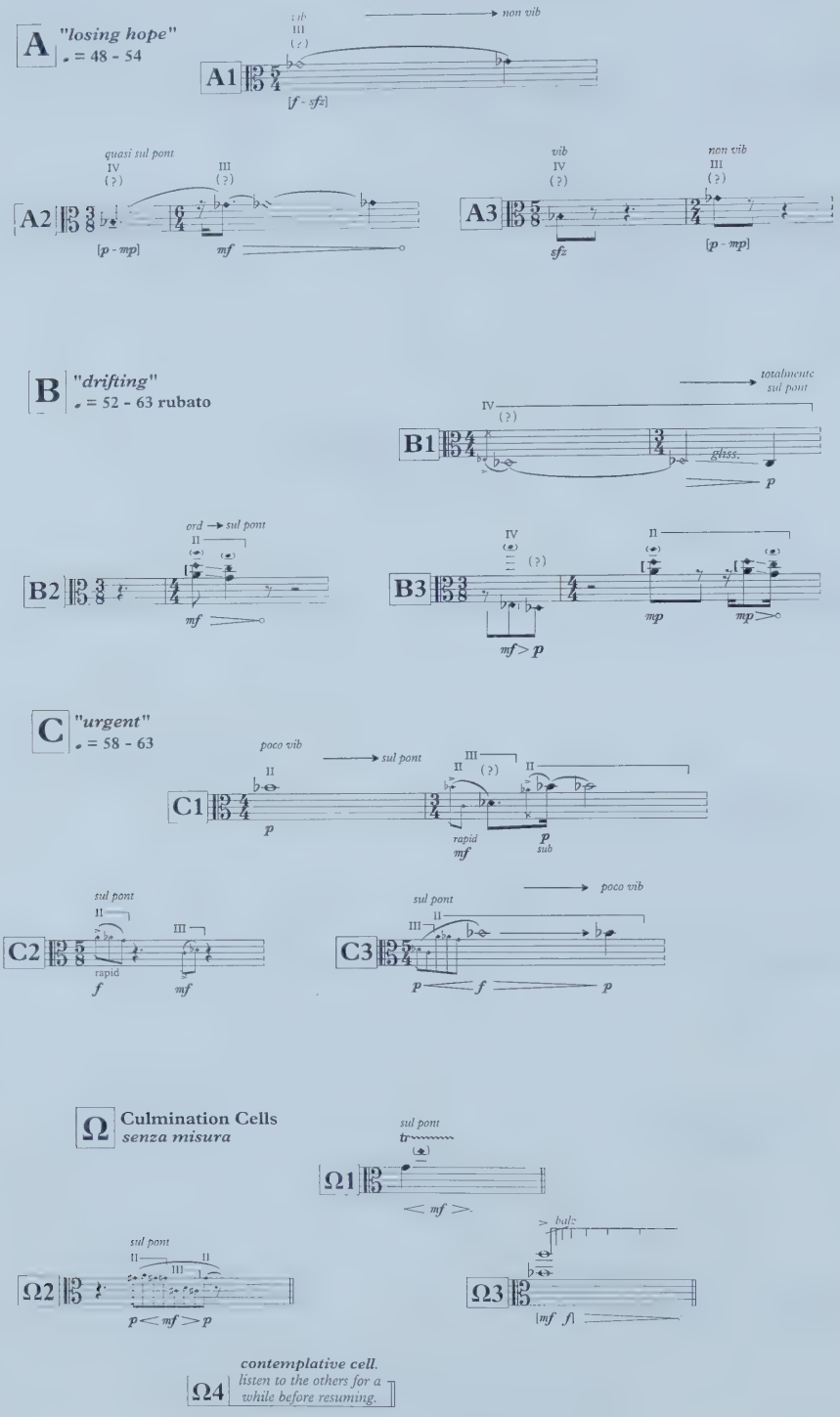
Fana is the annihilation of the self into the Divine. It is the culminant moment of union that is only achieved when the longing being is no longer present.

Violin I part



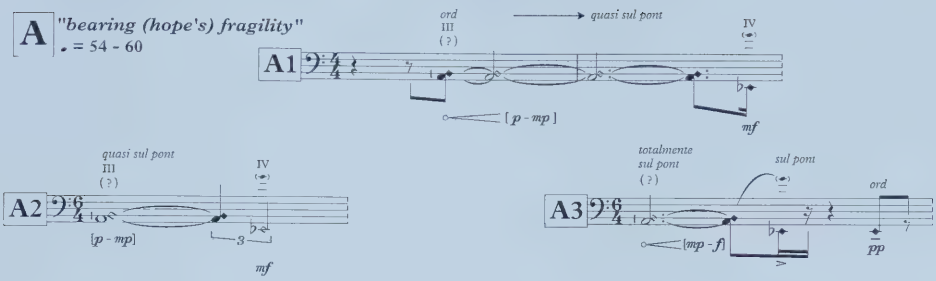

A
"in between"
♩ = 48 - 54
A1
sul pont
[pp - mp]
[mf - f]
A2
quasi sul pont
totalmente sul pont
[p - mf]
A3
sul pont
ord
mf
p
mf
B
"asunder"
♩ = 50 - 54
B1
[non vib - vib]
[ord - sul pont]
[pp - mf]
B2
non vib → molto vib
sul pont → ord
[pp - mp]
ff mute
B3
non vib
vib
sul pont
vib
ord
non vib
sul pont
f
mute
p
mf
ppp
mute
C
"searching for"
♩ = 48 - 58
C1
sul pont
poco vib
[p - f]
[p - mp]
C2
poco vib
[p - mp]
C3
sul pont ord
sul pont
rapid
f
mp
p
Ω
Culmination Cells
senza misura
Ω1
[p - mf]
Ω2
dolce
poco vib
[mp - mf]
Ω3
pizz
[mf - f]
Ω4
contemplative cell.
listen to the others for a while before resuming

Viola part


A
"losing hope"
♩. = 48 - 54
A1
vib
non vib
[f - sfz]
A2
quasi sul pont
[p - mp]
mf
A3
vib
non vib
sfz
[p - mp]
B
"drifting"
♩. = 52 - 63 rubato
B1
totalmente sul pont
gliss.
p
B2
ord → sul pont
mf
B3
mf > p
mp
mp
C
"urgent"
♩. = 58 - 63
C1
poco vib
sul pont
p
rapid
mf
p
sub
C2
sul pont
rapid
f
mf
C3
sul pont
poco vib
p
f
p
Ω
Culmination Cells
senza misura
Ω1
sul pont
tr
< mf >
Ω2
sul pont
p < mf > p
Ω3
> balz
mf f
Ω4
contemplative cell.
listen to the others for a while before resuming.

A ***"bearing (hope's) fragility"***

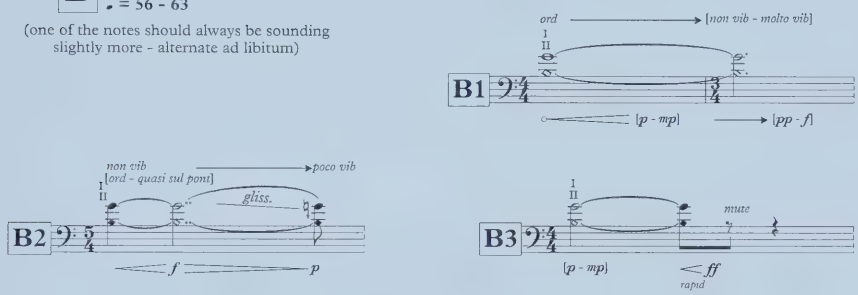
♩. = 54 - 60



B ***"divided"***

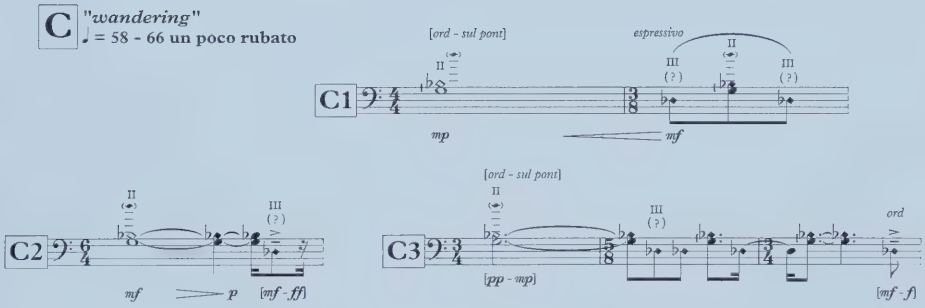
♩. = 56 - 63

(one of the notes should always be sounding slightly more - alternate ad libitum)



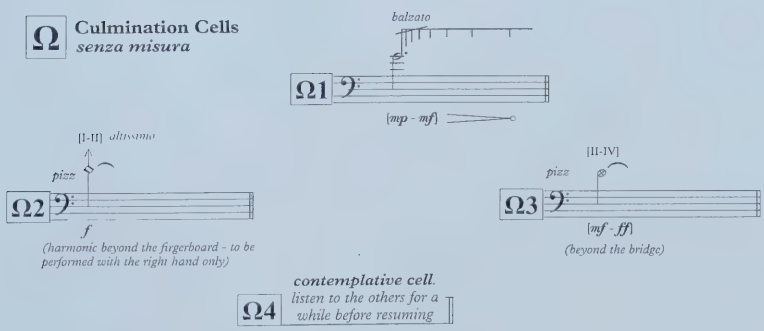
C ***"wandering"***

♩ = 58 - 66 **un poco rubato**



Ω **Culmination Cells**

senza misura



contemplative cell.

Ω4 *listen to the others for a while before resuming*

Chapter 2:

Matins, Lauds, Zenith

Instrumentation: tenor saxophone, EEG performer and electronics

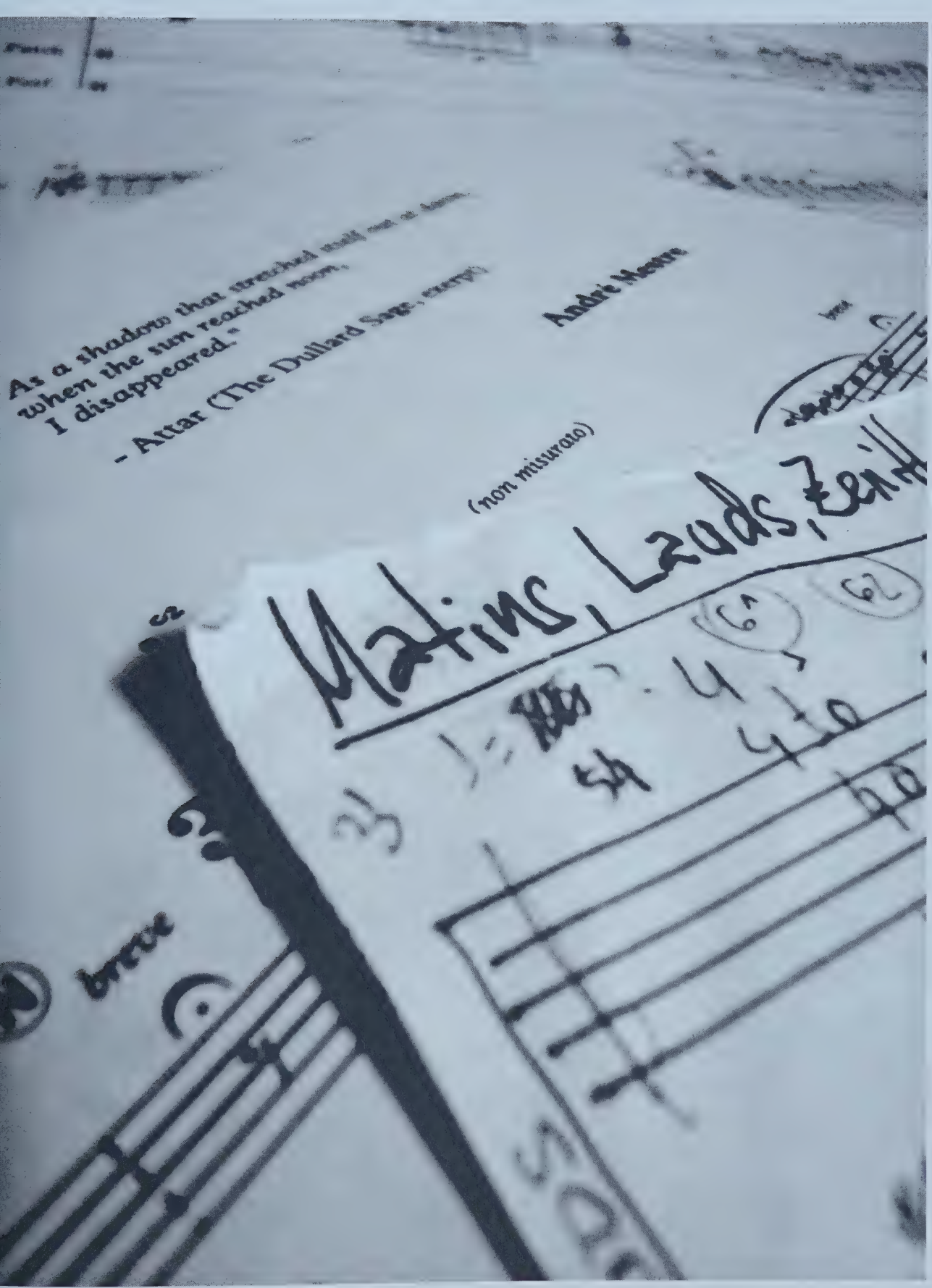
Duration: ~ 8'30"

Composed: Winter of 2012

Supervision: Dr. Mark Hannesson

Performers:

Tenor Saxophone:	Dr. Allison Balcetis
EEG Performer:	André Mestre


As a shadow that stretched until
when the sun reached noon,
I disappeared."
- Attar (The Dullard Sage, corpi)
André Mentre
(non misurato)
Matins, Lauds, Terce
breve

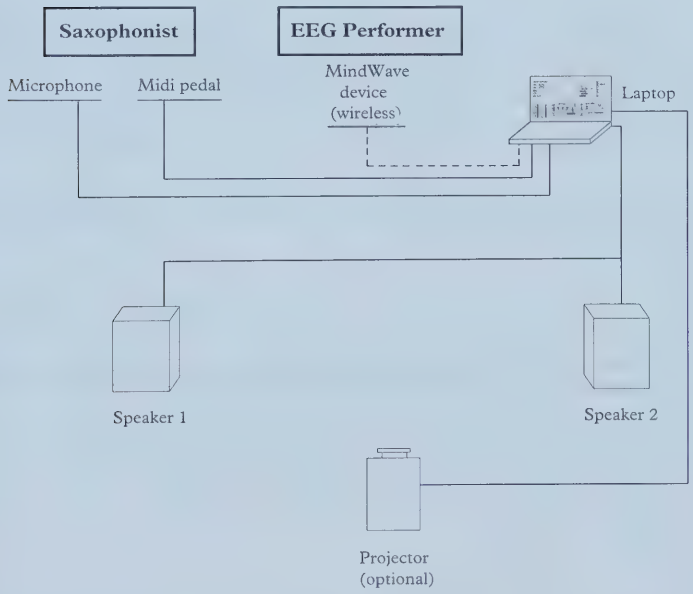
ELECTRONICS

This work requires the following:

- MAX MSP
- A sampler (running the MindKeyboard samples)
- Laptop
  (Platform: Mac)
- Stereo diffusion system
- Neurosky's MindWave EEG device
  (for information on how to purchase a MindWave go to: http://store.neurosky.com/products/mindwave-1)
- Midi pedal (to be used by the saxophonist)
  (midi note: 32)
- Matins, Lauds, Zenith.maxpat (running in MAX)
- np_mindset.mxo object (to be place in the same folder of the MAX patch)
  (to download the object go to: http://en.sourceforge.jp/projects/sfnet_np-externals/releases/)
- Microphone

Optional:

- A projector screening the operating MAX patch



Disclaimer

Matins, Lauds, Zenith.maxpat utilizes UBC Tools (reverb and ring modulation) written by Keith Hamel 2004-05

MAX/MSP PATCH

DESCRIPTION

The electronics in *Matins, Lauds, Zenith* are controlled by both the EEG performer, via physiological reactions and state of mind, and the saxophonist, who triggers a series of commands, or "bangs", in the midi pedal.

The patch uses basically three types of information: a fast stream of raw EEG data, an index of attention and an index of meditation. This information is used to play a "virtual saxophone" that was created for the purpose of this piece. The code information used - the raw EEG - is scaled to trigger the sounds while the indices are used to control rhythm and dynamics. The raw EEG is also used to control signal processing.

The "Virtual Saxophone"

This instrument is a collection of 64 sounds, in the form of a sampler that ranges from A0 to A#5. It was created based on recordings of saxophonist Allison Balcetis playing the baritone and the soprano saxophones. Each sound was designed in conformity to the scaled raw EEG architecture, that favours the middle register (a 6-8 note cluster around middle C) and will only trigger sounds of the other registers when a dramatic physiological reaction appears (facial contractions are the best example). The middle register features short percussive sounds that are quite neutral; the extreme registers, however, are composed of articulated and processed musical fragments that can last for several seconds.

Processing

During the piece, sounds from the "real" saxophone are processed. Reverberation parameters such as mixture, time, reflectivity and room size are being constantly altered by the stream of EEG information; the same is the case from processes of ring modulation, where the modulatory frequency and mixture respond to the brain wave data.

Bangs

The saxophonist is in charge of triggering nine bangs that are written into the score. These bangs will affect the overall form of the piece by changing the way the electronics operate.

EEG performance

Proficiency with the Neurosky's MindWave device is not required for the performance of this work. The EEG performer must only follow the directions provided by the score and the sounds will occur as a byproduct of that.

TECHNICAL INSTRUCTIONS

SAXOPHONE

= Slap tongue.

× = Percussive key click.
The pitch should not be taken literally but as an indication in terms of register and contour.

◆ = Subtone.

= Percussive key click added to the regular pitch. Independently of the assigned dynamic, the key click itself must be played ***f***.

⊙ = Air tone, unpitched.
When combined with a tremolo sign it indicates frullato, with nothing but air, in different speeds.

// = Indicates an empty section. This indication is always followed by a duration in seconds, which is approximately the lenght of the pause.

Grace notes should be played nearly as fast as possible. This figure is not affected by tempo changes and its duration is not deductible from other figures'.

Dynamics and other indications in brackets affect only to the refered note. This is used to notate exceptions inside more or less homogenic passages.

Accidentals only refer to precedent note. Although natural signs are often provided, a note without any accidentals should be played as a natural note. The only exception to this is notes that are tied by duration slurs - these notes carry their precedent's accidentals.

Vibrato. (*vib* = vibrato; *p.vib* = poco vibrato; *m.vib* = molto vibrato)
All notes should be played *senza vibrato* unless notated. Vibrato indications refer only to the individual note.

Barlines & measures.
Regular barlines + a time signature indicate a measure to be played with traditional precision.
Dotted barlines + *non misurato* sign indicate a passage to be played in a proportional fashion, with more attention for the rhythmic relation amogst figures than with tempo itself.

Breathing effects.
The general timbral quality of the air tones is given by the amount of air required to achieve the written effect. Thus, it is expected that air tones notated ***f*** will have an overall higher pitch in comparison to more quiet and continuous ones.

EEG PERFORMER

● = Eyes closed.

○ = Eyes open.

= Eyes closed through given duration.

= Blink

= Look to. This symbol is aways followed by a direction in brackets.

Dynamics should be understood in terms of tension. Naturally, facial tension is capable of greater effect.
A crescendo indicates a gradual increase of this tension, that should become apparent when over ***mf***. For a more subtle effect, the performer can use more discrete/distant areas such as jaw, feet, hands and abdomen.

Mood indications are provided for as poetic guides and scenic effect. These indications appear in quotation marks.

PROGRAM NOTES

Drawing its signs from different pragmatic contexts such as Sufi literature and the Liturgy of Hours, **'LATINS, LAUDS, ZENITH'** is a comment on dichotomies and an exploration of media aesthetics through live electronics, biosignals and chamber music.

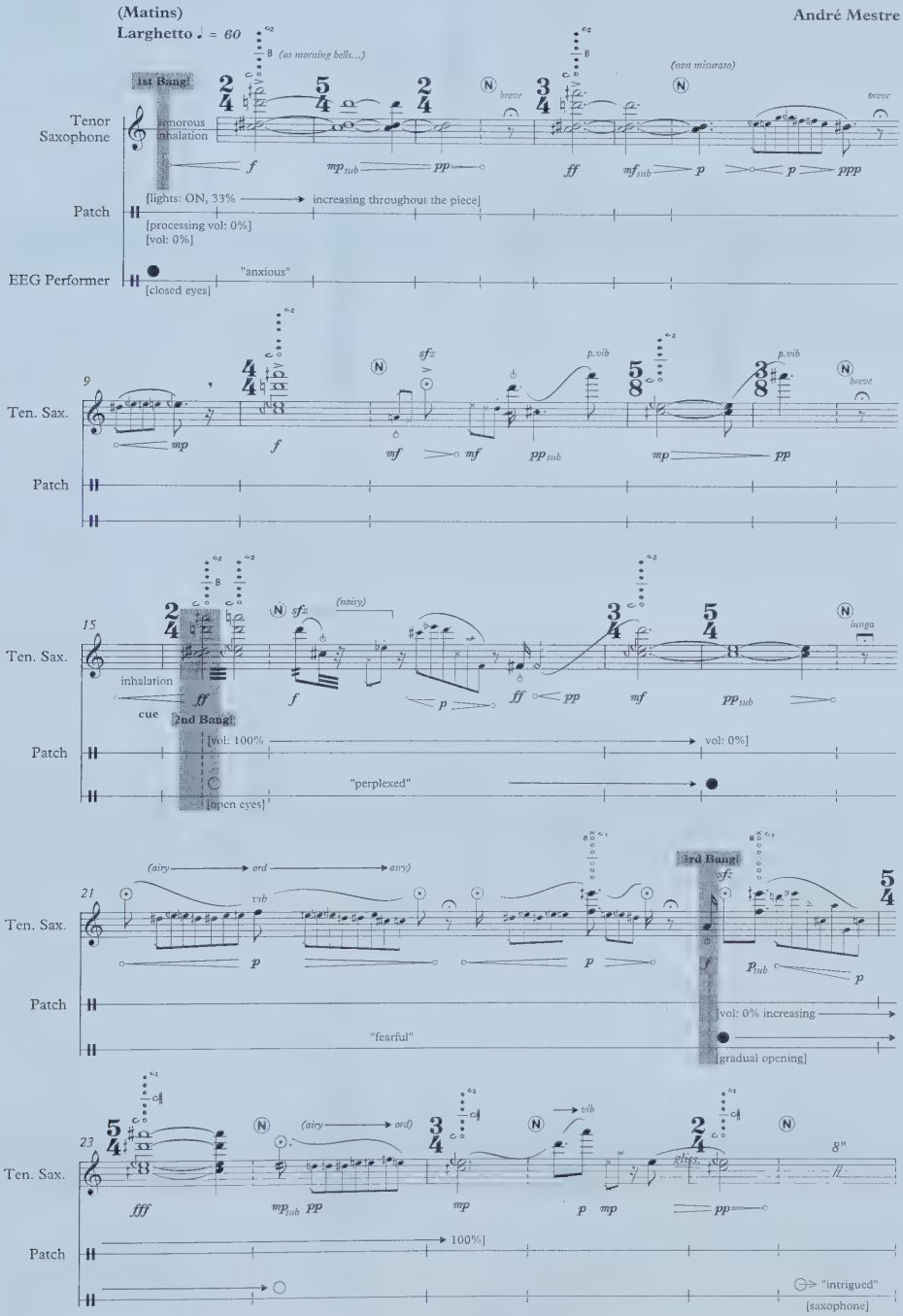
MATINS, LAUDS, ZENITH

for tenor saxophone, EEG performer and electronics

dedicated to **Allison Balcetis**

"As a shadow that stretched itself out at dawn,
when the sun reached noon,
I disappeared."

- Attar (The Dullard Sage, exerpt)



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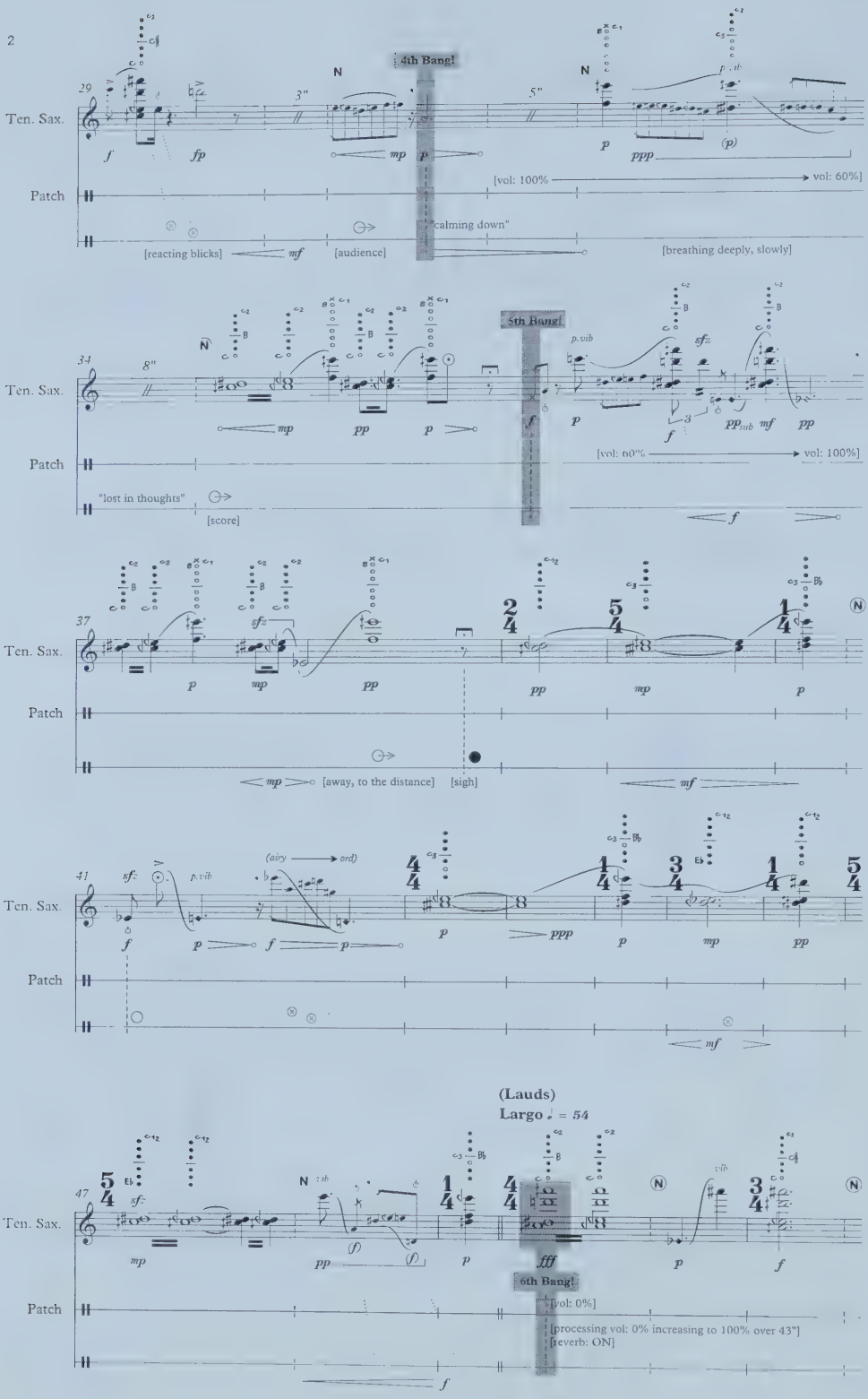
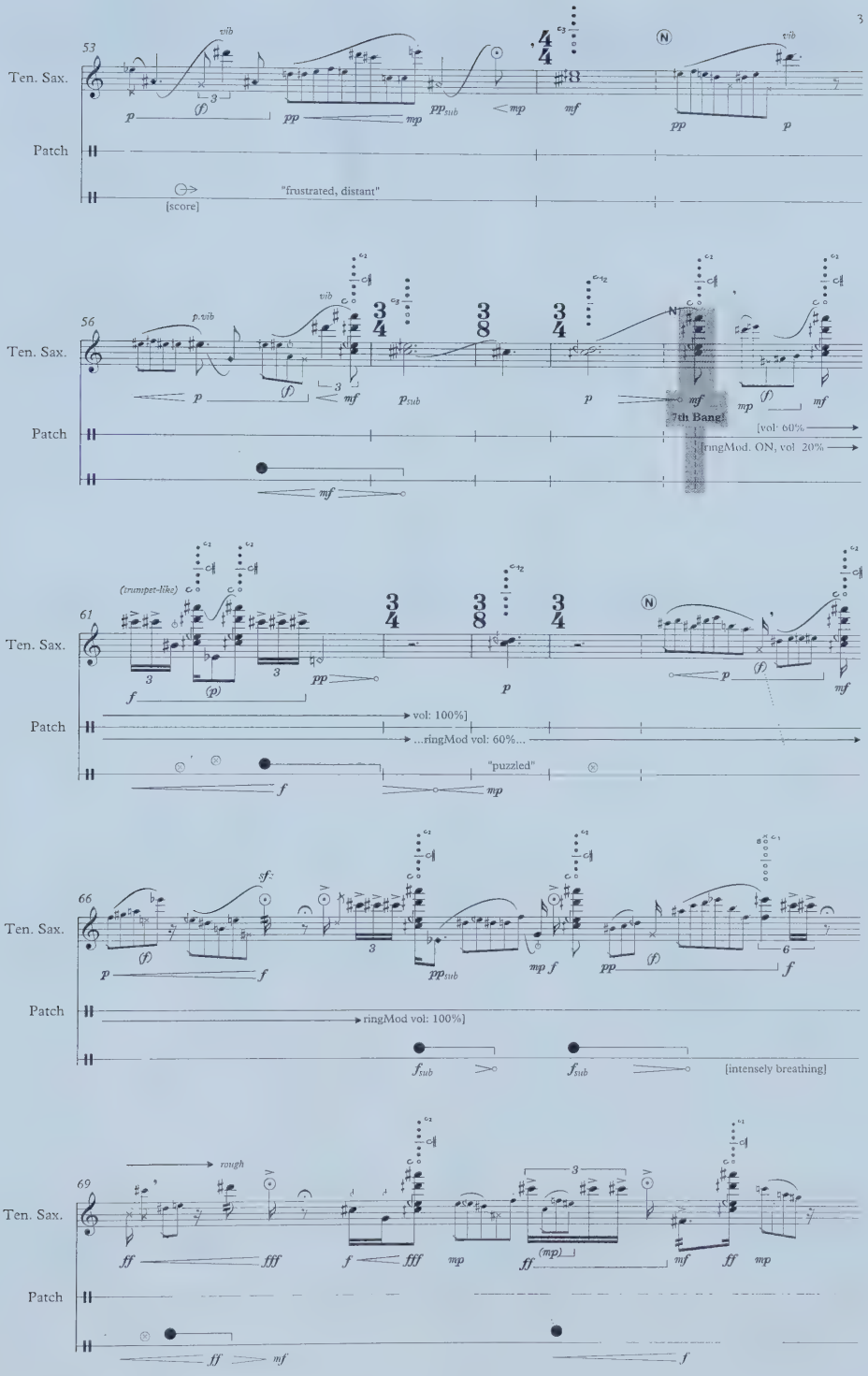
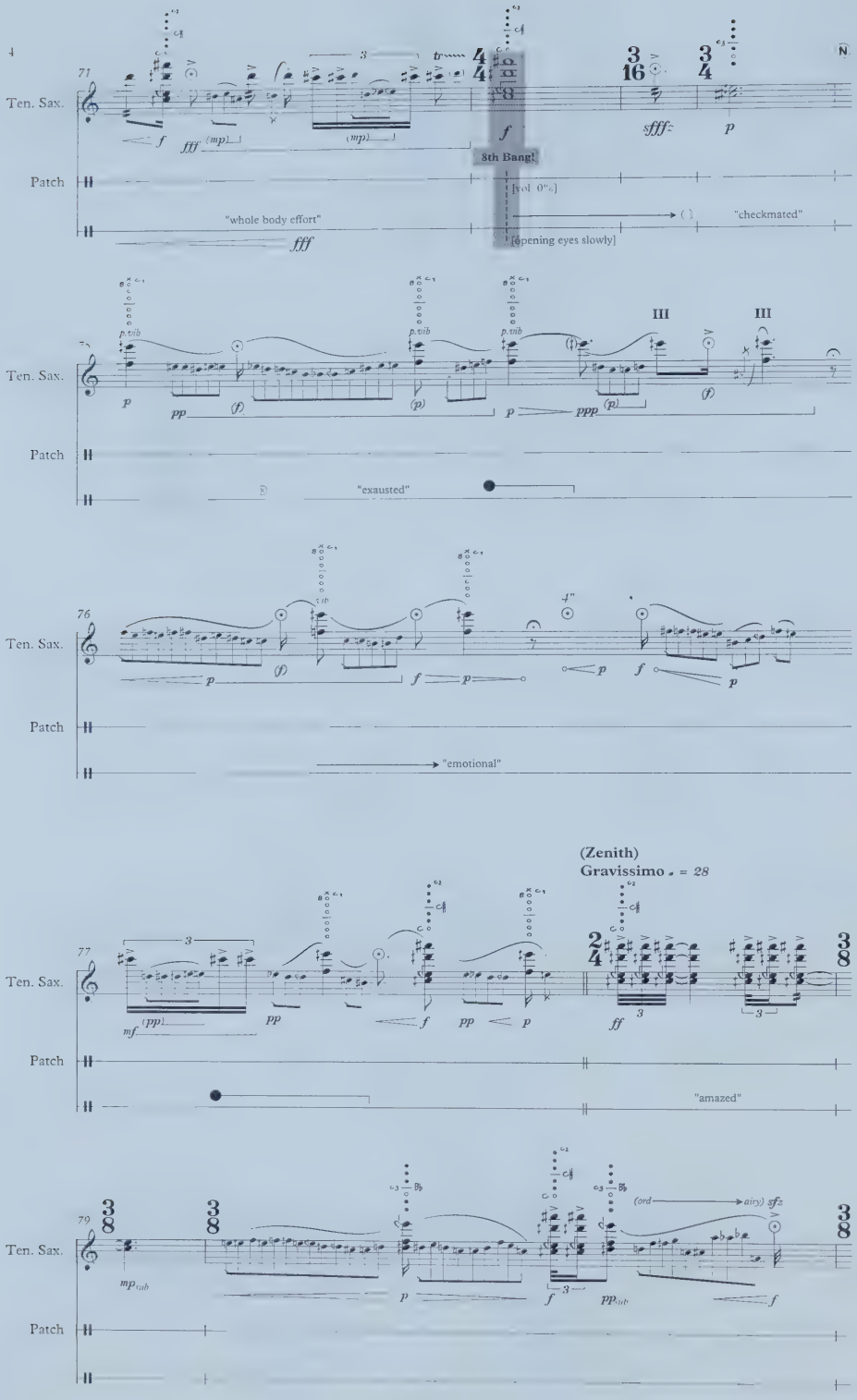
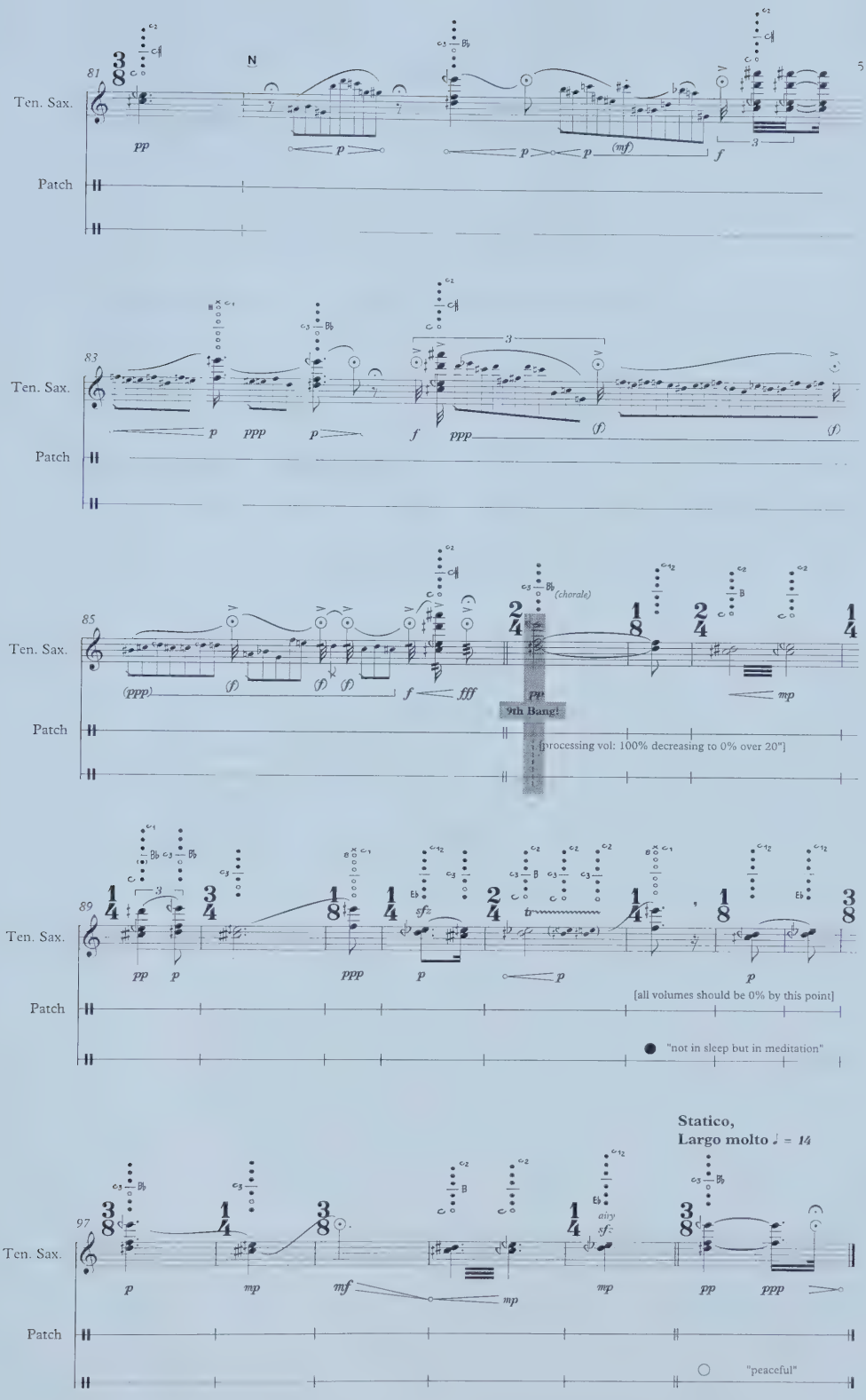

2
Ten. Sax.
Patch
29
3"
5"
4th Bang!
N
f
fp
mp
p
ppp
(p)
[vol: 100%
vol: 60%]
"calming down"
[reacting blicks]
mf
[audience]
[breathing deeply, slowly]
34
8"
5th Bang!
p.vib
sfz
pp
pp.sub
mf
[vol: 60%
vol: 100%]
"lost in thoughts"
[score]
37
[away, to the distance]
[sigh]
41
(airy
ord)
ppp
47
(Lauds)
Largo ♩ = 54
6th Bang!
[vol: 0%]
[processing vol: 0% increasing to 100% over 43"]
[reverb: ON]


53
Ten. Sax.
Patch
vib
"frustrated, distant"
[score]
56
p.vib
7th Bang!
[vol: 60%
...ringMod. ON, vol 20%
61
(trumpet-like)
vol: 100%]
...ringMod vol: 60%...
"puzzled"
66
ringMod vol: 100%]
[intensely breathing]
69
rough


4
71
Ten. Sax.
Patch
8th Bang!
[vol. 0%]
"whole body effort"
"checkmated"
[opening eyes slowly]
"exausted"
76
"emotional"
(Zenith)
Gravissimo
77
"amazed"
79
(ord → airy) sfz



Multiphonics and fingerings reference: Weiss, Marcus and Netti, Giorgio. "The Techniques of Saxophone Playing." Baerenreiter Verlag, accessed Winter, 2012, https://www.baerenreiter.com/materialien/weiss_netti/saxophon/.

Chapter 3:

Tomorrow, When I Wake, What Shall I Say of Today?

Instrumentation: SATB Saxophone Quartet and Conductor

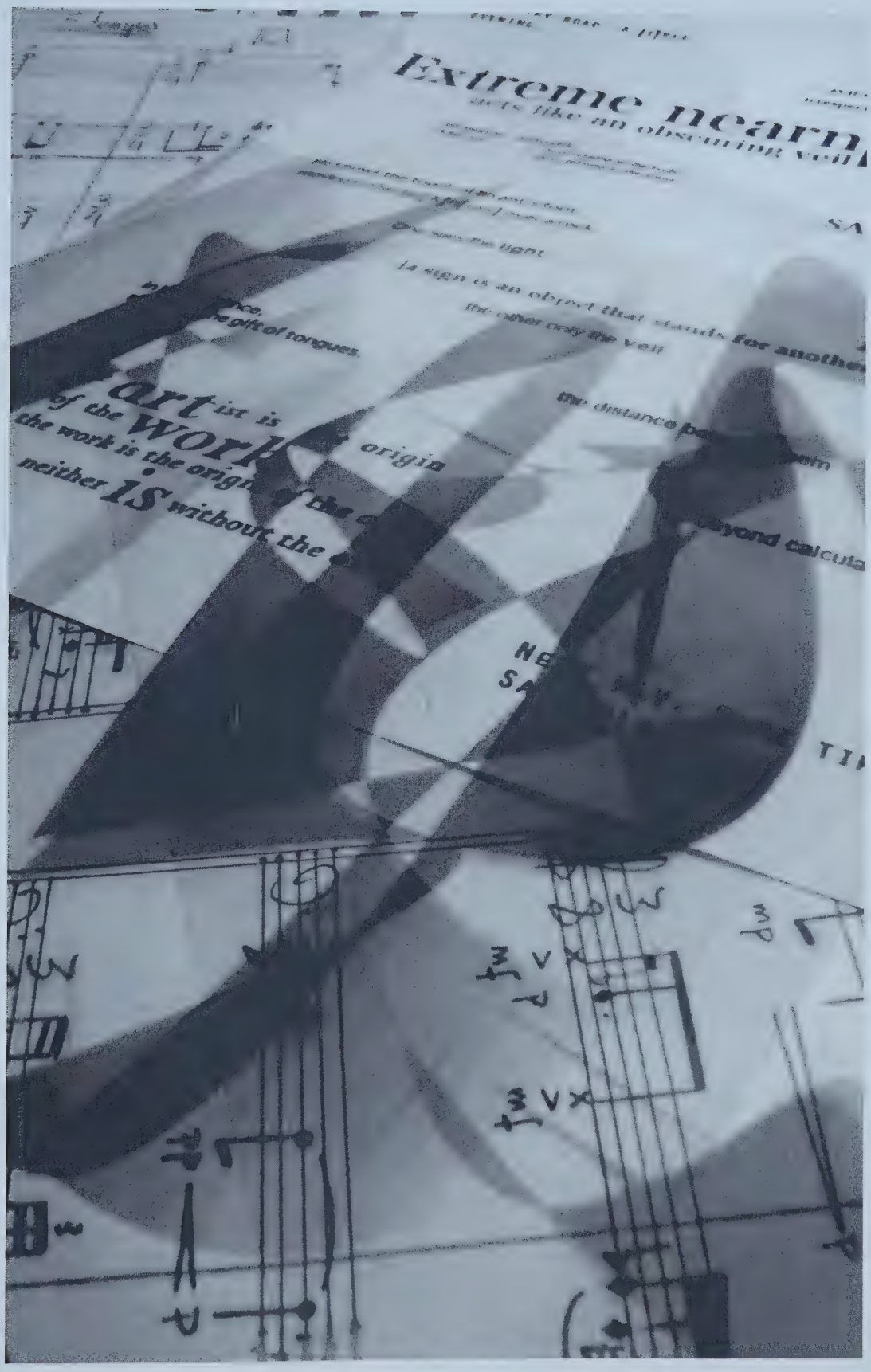
Duration: 8' to 12'

Composed: Fall of 2012

Supervision: Dr. Howard Bashaw

Ensemble: University of Alberta Graduate Saxophone Quartet

Soprano:	Dr. Allison Balcetis
Alto:	Dominique Shulhan
Tenor:	Low Chee Meng
Baritone:	Laura Kerslake
Conductor:	Dr. Andriy Talpash


Extreme nearn
art ist is
the work
origin
neither IS without the
beyond calcula

TOMORROW, WHEN I WAKE, WHAT SHALL I SAY OF TODAY?

for SATB *saxophone quartet & conductor*

ANDRÉ RABELLO

Edmonton, Fall of 2012

Premiered at the **University of Alberta**
December 12, Convocation Hall
by the **U of A Graduate Saxophone Quartet:**
Allison Balcetis, Dominique Shulhan, Low Chee Meng and Laura Kerslake

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Program notes

Tomorrow, when I wake, what shall I say of today? is a comment on misperception and loss.
By using veils, that obstruct direct access to the score, and by inviting the performers' intersubjectivity into play, this work seeks to highlight the way we commune with reality everyday –
imperfect, however beautiful – a struggle of (re)creation.

Dedicado à memória de meu querido avô,

João Pinto Rabello

Overview

Tomorrow, when I wake, what shall I say of today? is composed of two sections that constantly follow one another – the first section, conducted, is prescriptively notated and should be performed in a rigorous fashion; the second section, non conducted, is open, improvisational and highly subjective.

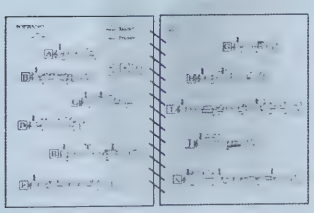
The **alternation between sections** is controlled by the conductor, who is in charge of the rhythm that dictates the changes and which fragments will be played in the conducted section. The conductor is also responsible for deciding when the piece should come to its end.

Moreover, each performer's score has **transparency sheets**, called *veils*, that are to be used to modify or facilitate the way content is approach and interpreted. *Veils* must be interpreted according to a set of rules that is unique to each section in the piece – these guidelines are given in detail in the **performance notes**. Lastly, performers have total control over their veils, which can be positioned freely before and during performance.

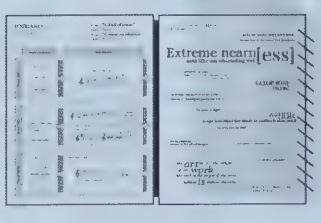
Score

The conductor must have all three pages of the conducted section in sight.

Performers should have both sections opened in the following manner:



conducted section



non conducted section

Structural notes

The conductor must prepare a set of cue cards from **A** to **K**.

These cards will be used to coordinate the alternation between the conducted and the non conducted section.

The conductor can decide to start the piece in any of conducted fragments. After that, the process of alternation of sections, improvised and conducted, starts: performers play the fragment and move into the next section – while they improvise, the conductor must select the next fragment and make the cue card visible.

The conductor is in charge of formally articulating the piece by selecting fragments in response to what was played before and what is appearing in the improvised sections. The conductor should end the piece in a suitable moment according to the way the piece has developed.

Expected duration of the work: **8' - 12'**

Conducted Section

Entrance in the conducted section is always **cued** by the conductor.

The **cue** has two parts:

1) indication of the fragment that will follow - "A", "B" etc;

2) actual **cue**

The conductor has complete autonomy deciding which letter will be played each time. Much of the form and character of the piece will follow from these decisions.

There are no rules against playing a fragment more than once. Also, it is not necessary that all fragments should be played. This should add to the uniqueness of each performance inviting the conductor to assume a very creative role.

By the end of each fragment, performers must move immediately to the following section. The end of the fragment tells them approximately how long they will remain in the *non conducted* section – although they should bear that information in mind in order to articulate their improvisation, the exact duration of the *non conducted* section is ultimately determined by the conductor.

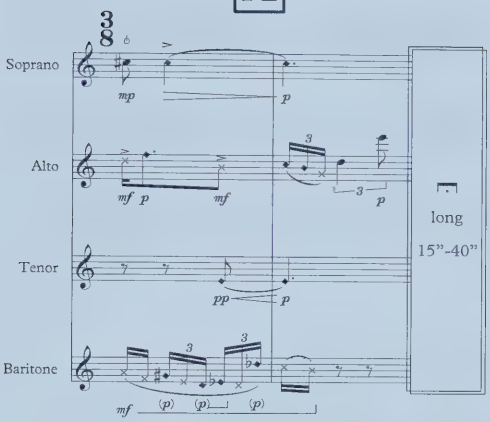
CONDUCTOR

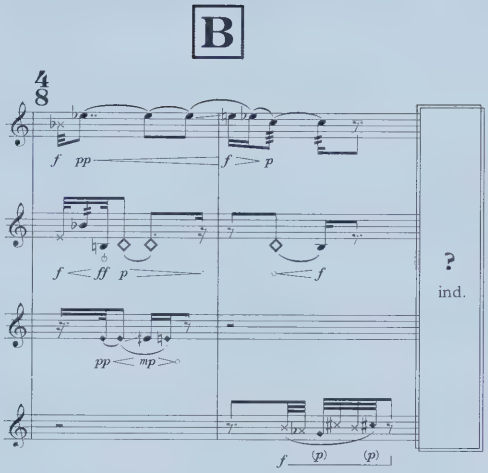
Conducted Section

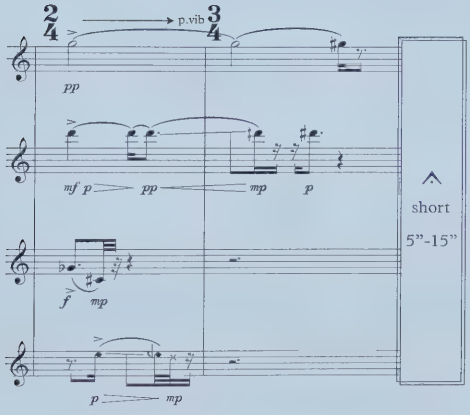
Estragon: "A kind of prayer"
Vladimir: "Exactly"
Estragon: "A vague supplication"
Vladimir: "Precisely"

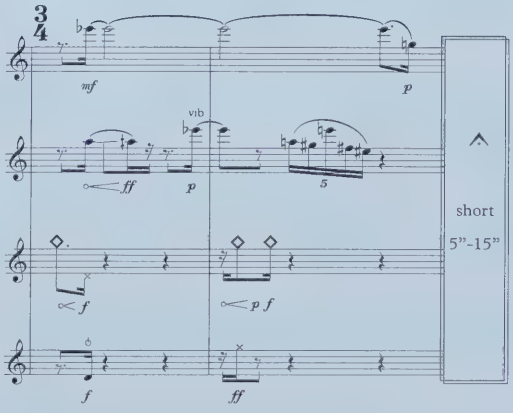
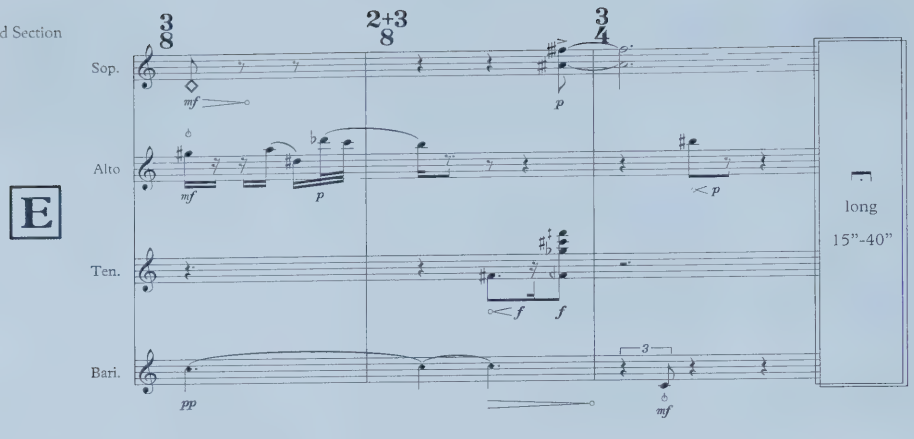
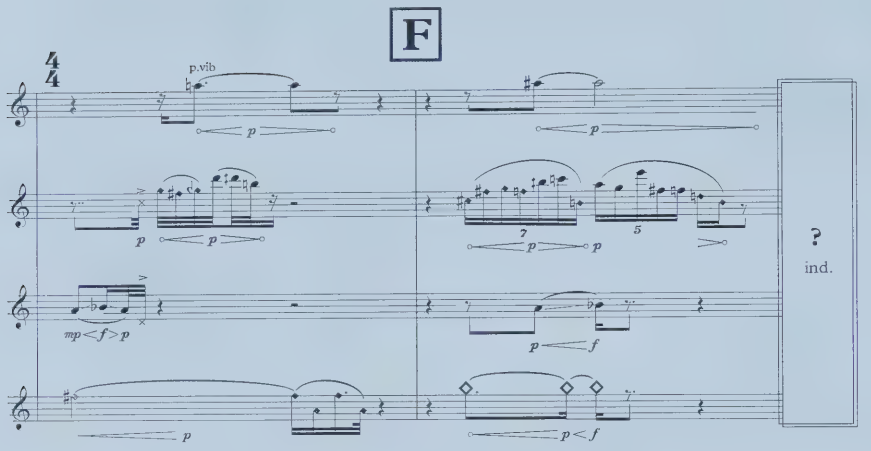
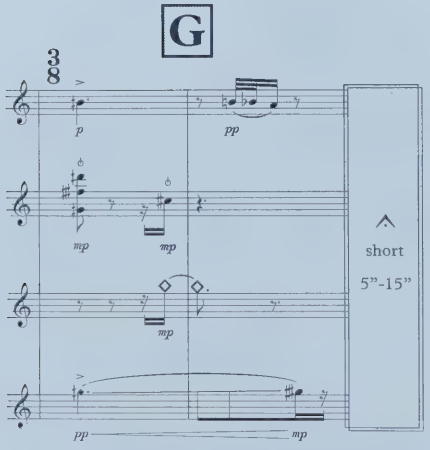
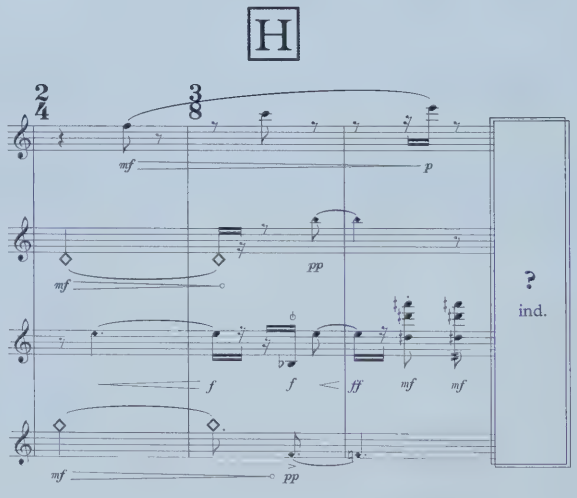
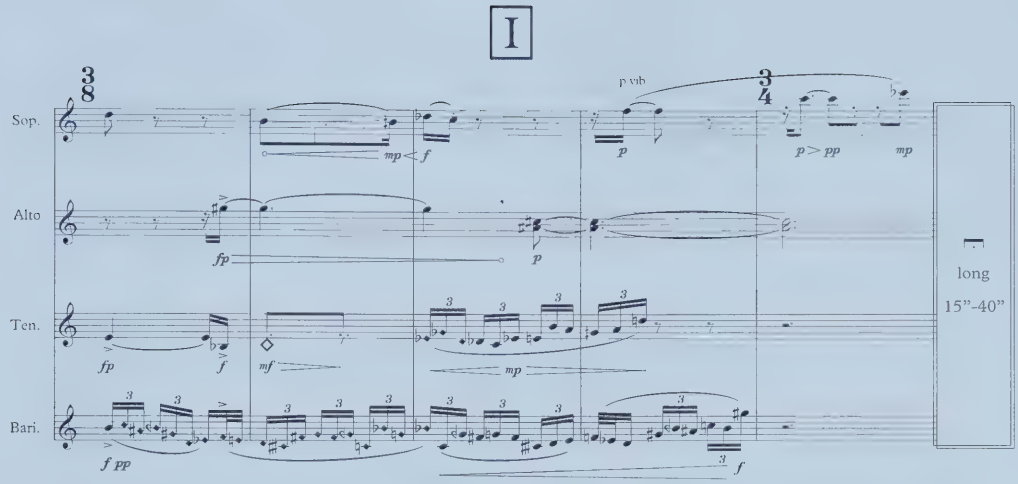
♩. = 44
(or ♪ = 88)

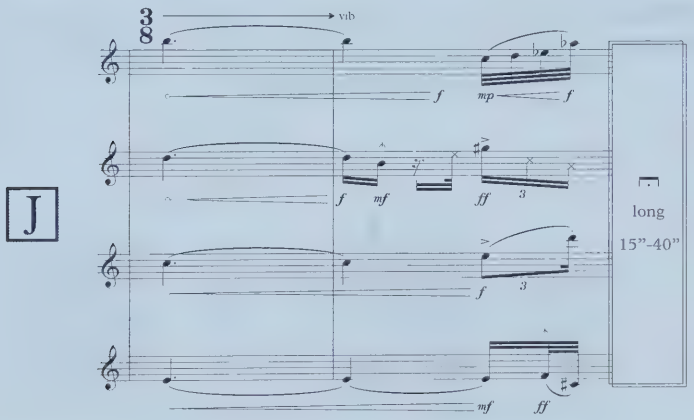
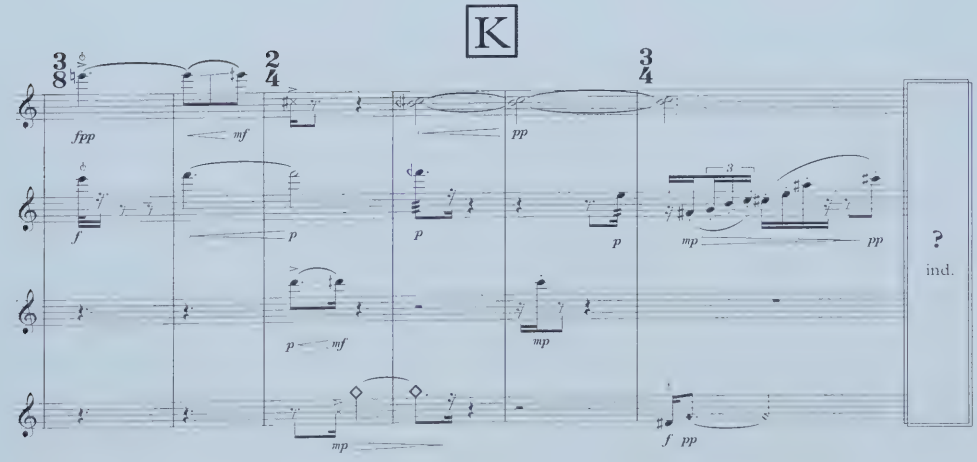
A



B

C



D


E
Sop.
Alto
Ten.
Bari.
long
15"-40"

F
p.vib
?
ind.

G
short
5"-15"

H
?
ind.

I
Sop.
Alto
Ten.
Bari.
p vib
long
15"-40"


J
vib
long
15"-40"

K
?
ind.

[NOTE]

The remainder of this chapter is a compilation of the performers' parts for the purpose of inclusion on this thesis document. The position of the transparency sheets shown here is one of multiple possibilities that can only bee fully visualized with the physical score.

Overview

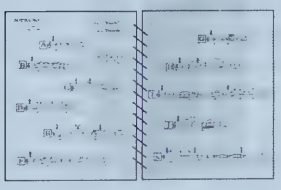
Tomorrow, when I wake, what shall I say of today? is composed of two sections that constantly follow one another – the first section, conducted, is prescriptively notated and should be performed in a rigorous fashion; the second section, non conducted, is open, improvisational and highly subjective.

The **alternation between sections** is controlled by the conductor, who is in charge of the rhythm that dictates the changes and which fragments will be played in the conducted section.

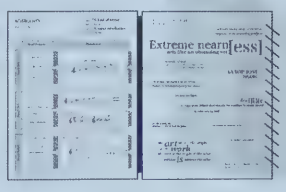
Moreover, each performer's score has **transparency sheets**, called *veils*, that are to be used to modify or facilitate the way content is approach and interpreted. *Veils* must be interpreted according to a set of rules that is unique to each section in the piece – these guidelines are given in detail in **performance notes**. Lastly, performers have total control over their veils, which can be repositioned freely in before hand and during the performance.

Score

Since alternation between sections will often happen dynamically, the score should be opened in a way where both are always visible to the performer:



conducted section



non conducted section

Performance notes

Conducted Section

Entrance in the conducted section is always **cued** by the conductor.

The **cue** has two parts: 1) indication of the fragment that will follow - "A", "B" etc;
2) actual **cue**

By the end of each fragment, performers must move immediately to the following section. The end of the fragment tells them approximately how long they will remain in the *non conducted* section – although they should bear that information in mind in order to articulate their improvisation, the exact duration of the *non conducted* section is determined by the conductor.

Veiling methods for the **conducted section**

The transparency sheets can produce up to **3 degrees of veiling** according to the way they overlap. Each one of these degrees has it's own set of instructions:

1st degree - *vertical filter*: the whole dynamic spectrum of the passage should be adjusted to fit between **pppp** and **p**. Inharmonic sounds, such as instrumental noise, however, should be brought to the front and emphasized. Timbre should be impoverished by the use of sub tones and alternative fingerings.

2nd degree – *horizontal filter*: the performer must deliberately not play part of what is written by a process of subtraction (30% to 40% must be subtracted). Fast passages will have a few notes cut off and long notes should be played partially (any of the portion of the note can be omitted – beginning, middle and/or end).

3rd degrees – *distortion*: here both rhythm and pitch assume an approximate, proportional character. Only an overall sense of contour should remain.

All degrees of veiling are cumulative and non exclusive.

Non conducted section

Entrance in the non conducted section always follows immediately the conducted fragments unless the conductor cues the end of the piece.

Once inside this section, each performer quickly decides for a thread to follow.

The character and content of each thread should be memorized in order for the process of improvisation to start as soon as possible. They may, however, still refer to the pitch material box.

Improvisation should be restricted to a single thread per section.

Boxes

In the boxes, performers will find two types of information: *how to play*, *how much to play* and *what to play*. A few elements, such as multiphonics and microtones, will sometimes appear inside the pitch material box as suggestions to be incorporated.

Pitches are given in two separate groups: primary (white) and secondary (black). They should be emphasized according to this hierarchy.

Text

Words should be incorporated and shape improvisation.

They can be approached in any number of angles:

the sound they produce;

the different meanings they afford;

the connection provided by the veils;

the guidelines they suggest for the eyes to follow; etc

Veils in the **non conducted section**

Here, veils do not impose an performative norm but, rather, they afford a formal space for text to be read and interpreted, linking words from different sentences; providing formal breaks during a word (separating its syllables); working as visual stimulus with the resulting shades.

Technical Instructions

= Slap tongue

= Key clicks

= Sub tones

= Air tones

bellow the staff: ***low***

above the staff: ***high***

p.vib = poco vibrato

m.vib = molto vibrato

Duration of the non conducted section:

(expected range in which the conductor will keep the performance in this section)

5" - 15"

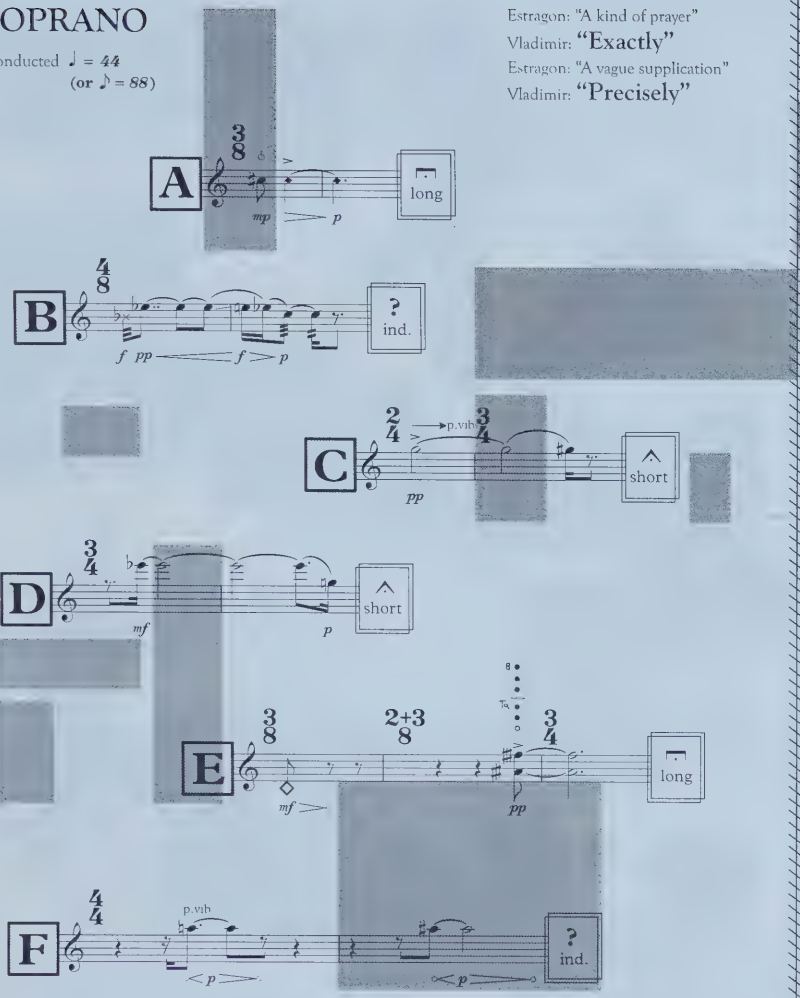
15" - 40"

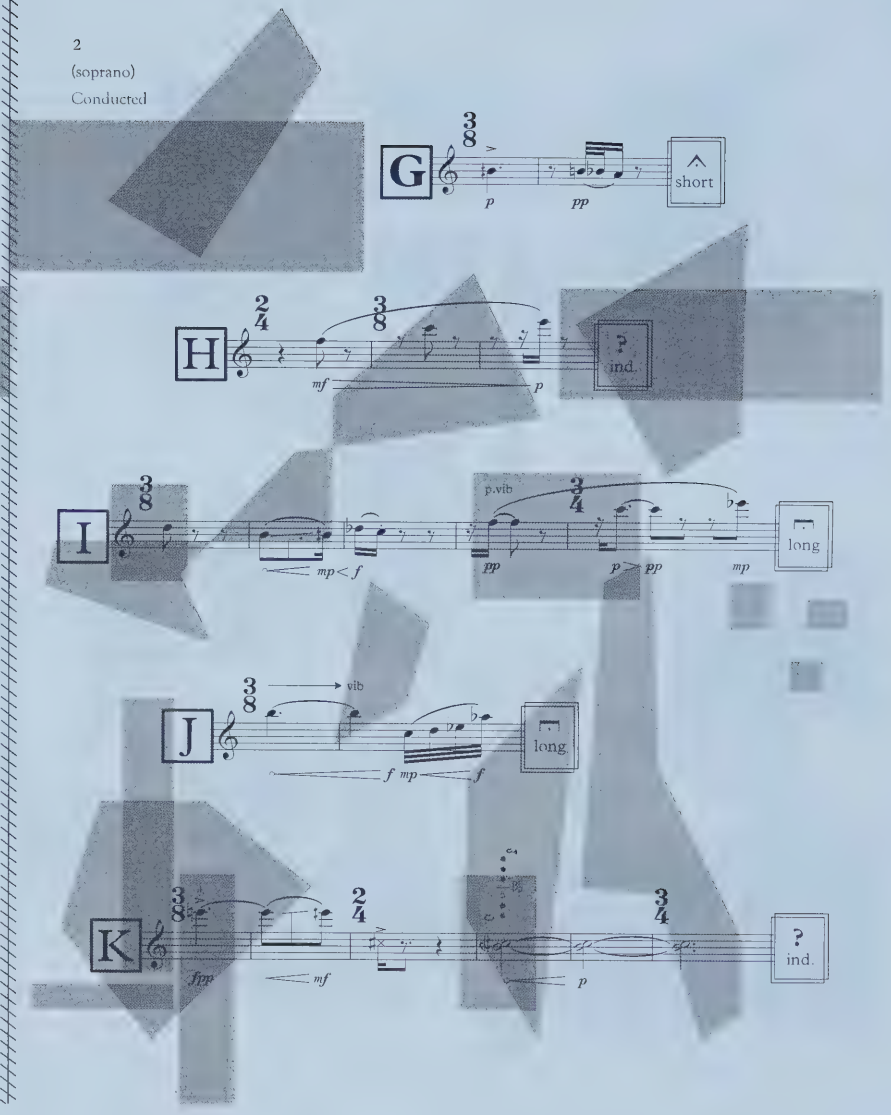
indeterminate

SOPRANO

Conducted ♩ = 44
(or ♪ = 88)

Estragon: "A kind of prayer"
Vladimir: "Exactly"
Estragon: "A vague supplication"
Vladimir: "Precisely"

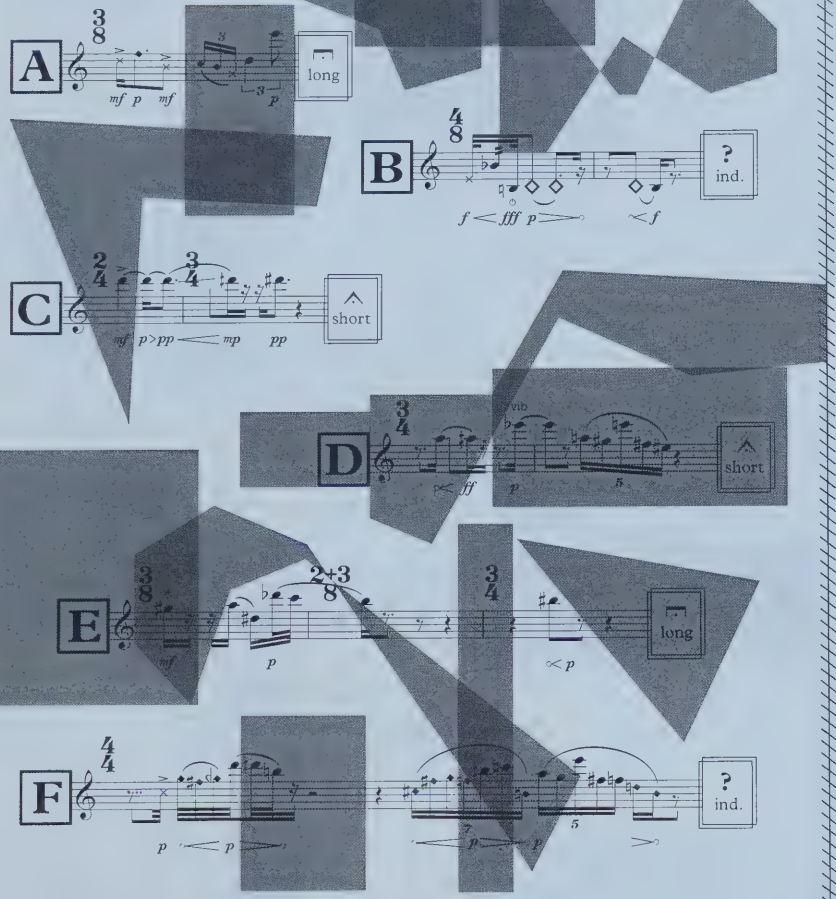




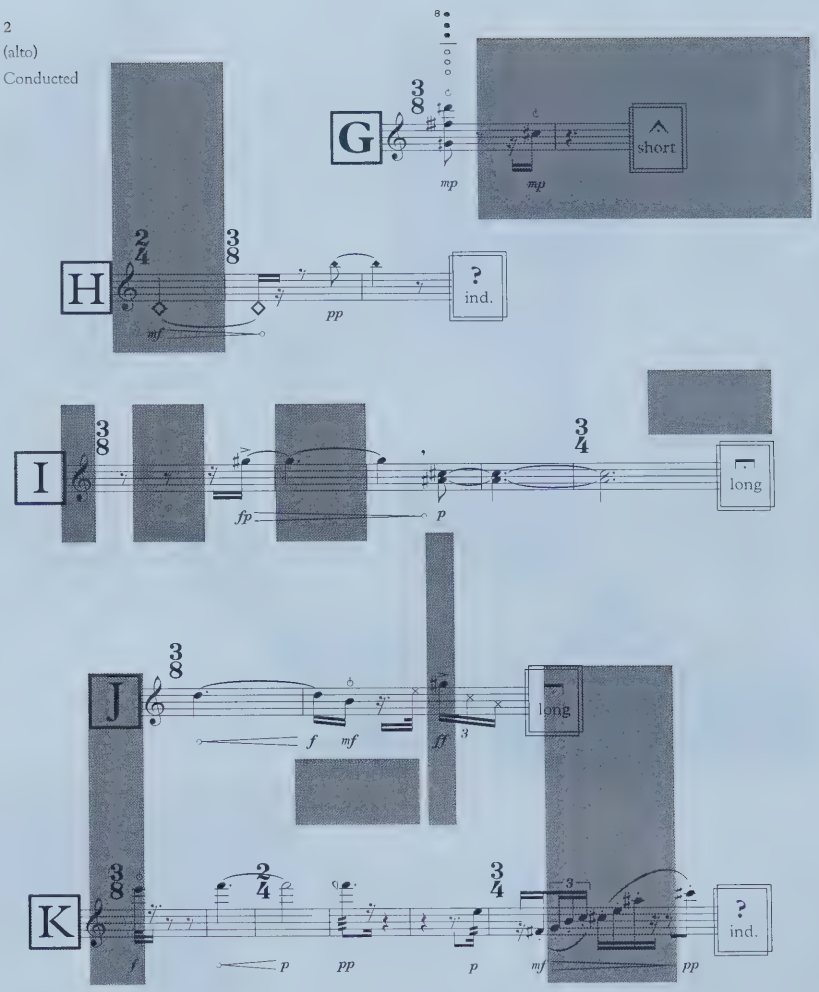
ALTO

Conducted ♩ = 44
(or ♪ = 88)

Estragon: "A kind of prayer"
Vladimir: **"Exactly"**
Estragon: "A vague supplication"
Vladimir: **"Precisely"**



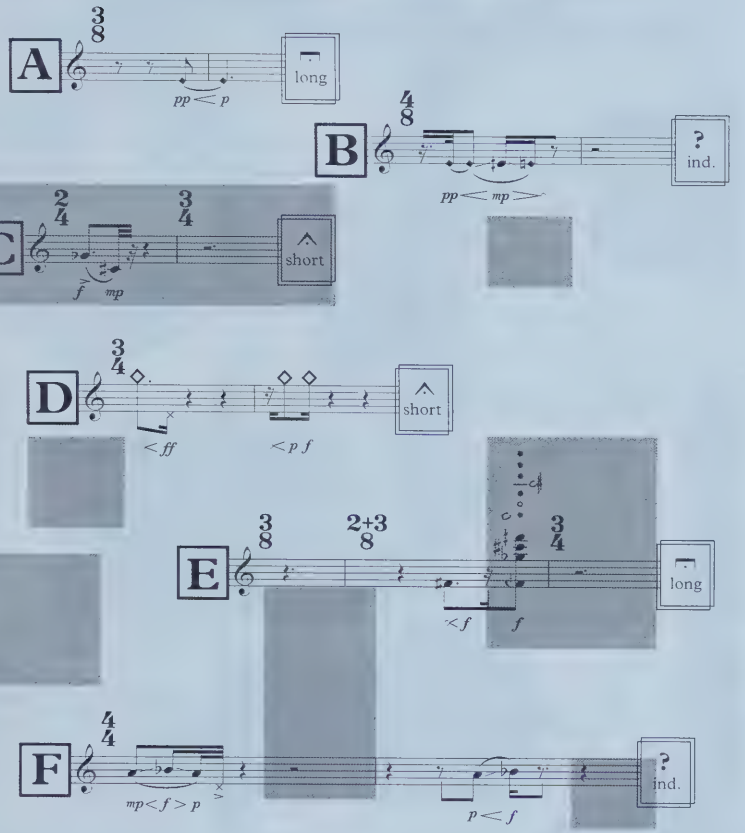
2
(alto)
Conducted

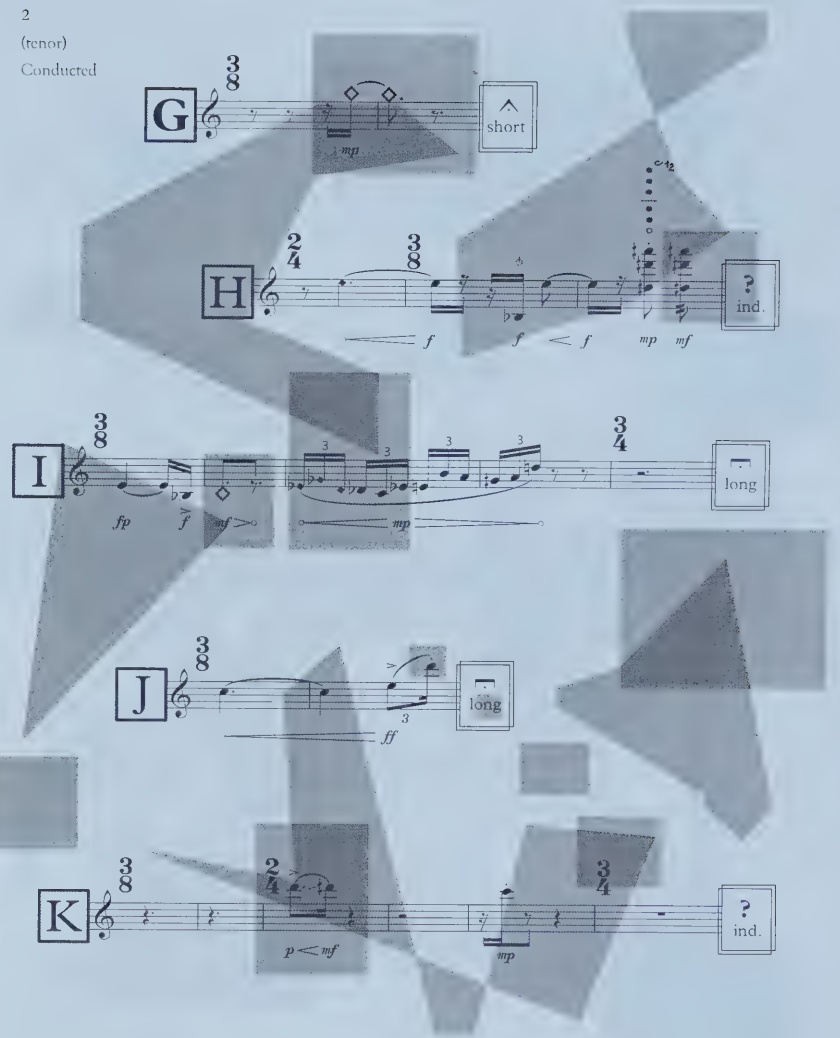


TENOR

Conducted ♩ = 44
(or ♪ = 88)

Estragon: "A kind of prayer"
Vladimir: "Exactly"
Estragon: "A vague supplication"
Vladimir: "Precisely"

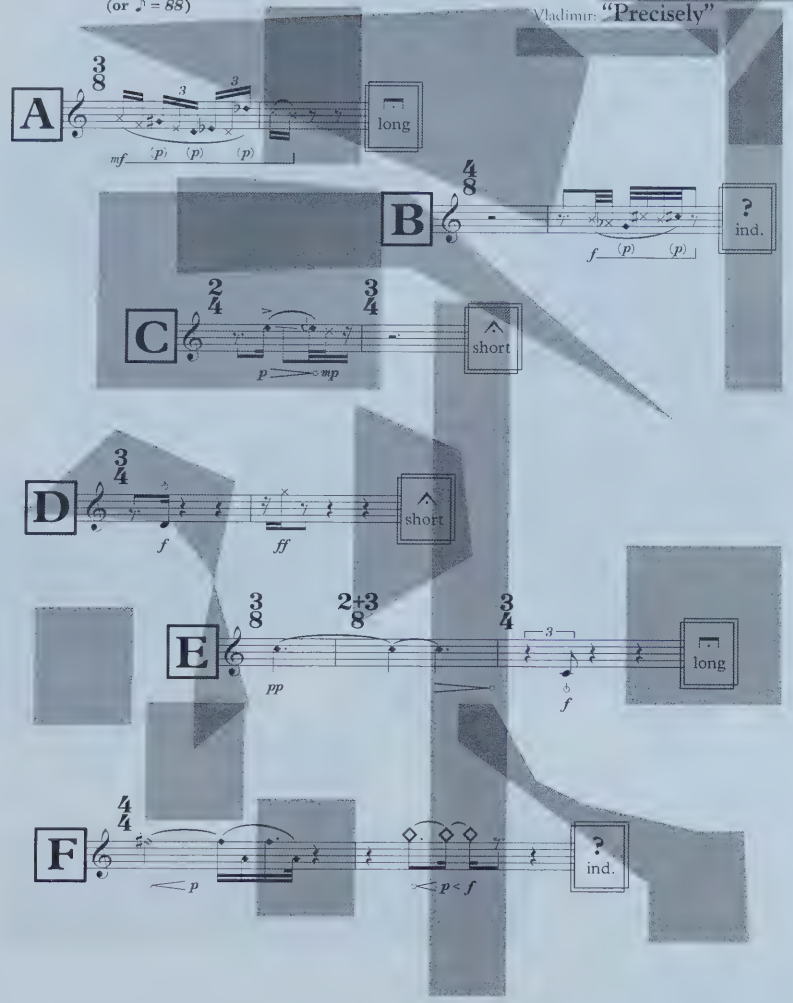




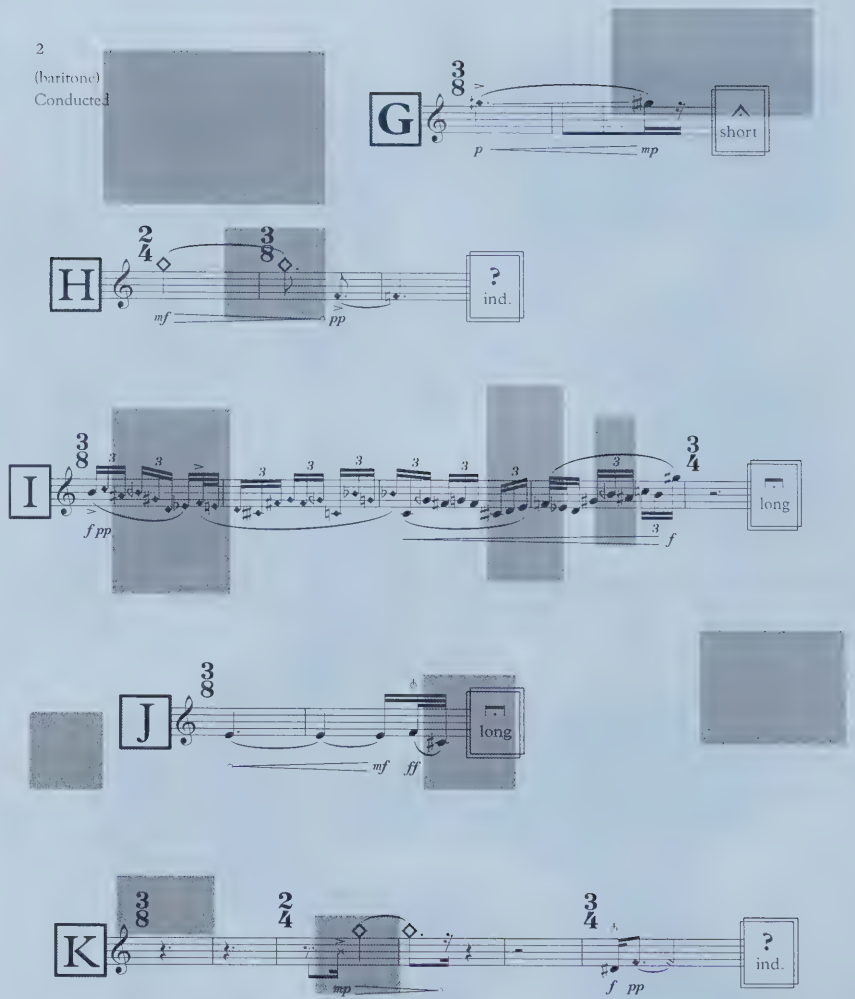
BARITONE

Conducted ♩ = 44
(or ♪ = 88)

Estragon: "A kind of prayer"
Vladimir: "Exactly"
Estragon: "A vague supplication"
Vladimir: "Precisely"



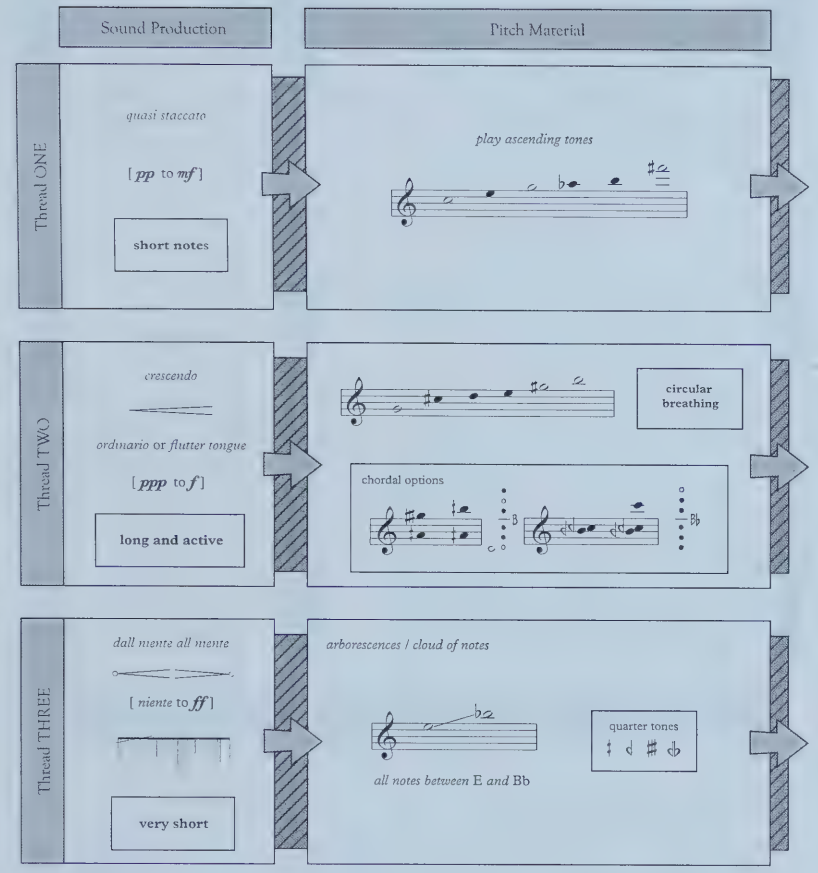
2
(baritone)
Conducted



SOPRANO

Non Conducted

Estragon: **"A kind of prayer"**
Vladimir: "Exactly"
Estragon: **"A vague supplication"**
Vladimir: "Precisely"



A COUNTRY ROAD,
A [t]REE. EVENING.

...as if some music *is* simply autonomous
irrespective of the listener's [*s*] [*art*]itude

Extreme nearn[ess]

acts like an obscuring veil

so·mat·ic /səˈmatik/
Adjective: 1. Of or relating to the body
2. Of or relating to the soma

SAXOPHONE MUSIC

He knows the touch of an art's foot
moving in the dar[*k*]n[*ess*] over a rock.

One sees the **light**,

AGIlike

{a sign is an object that stands for another to some mind}

the other only the **veil**

in His presence,
silence is the gift of tongues

the distance between them

is beyond calculation

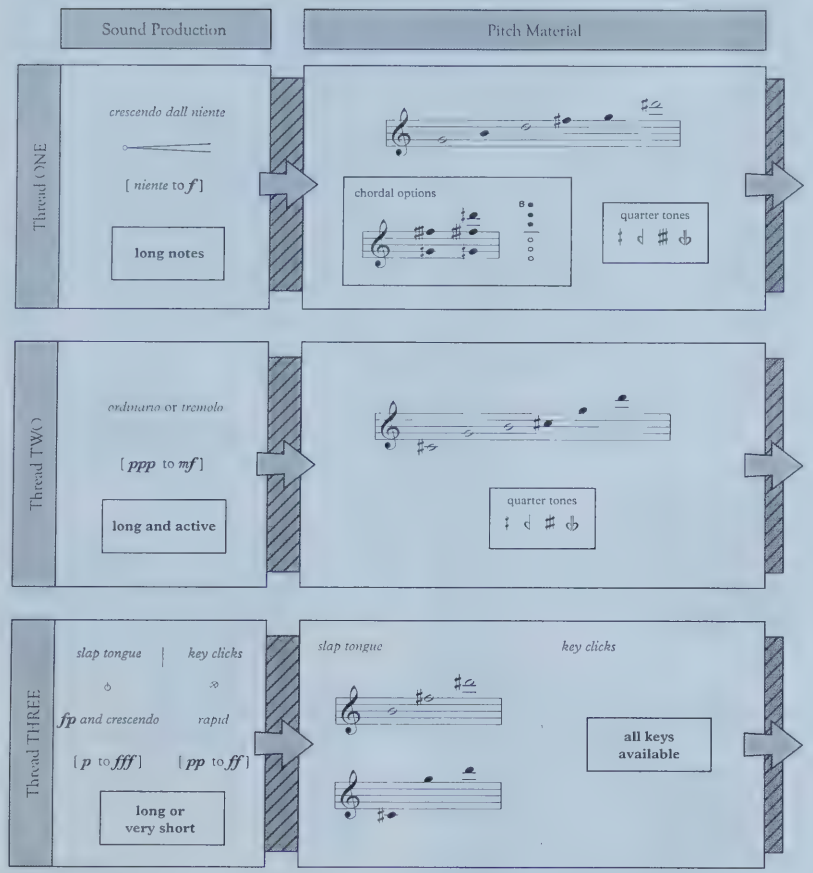
the ***art****ist is the origin*
of the ***work***
the work is the origin of the artist
neither ***is*** *without the other*

NEXT DAY. SAME TIME.
SAME PLACE.

ALTO

Non Conducted

Estragon: **"A kind of prayer"**
Vladimir: "Exactly"
Estragon: **"A vague supplication"**
Vladimir: "Precisely"



A COUNTRY ROAD. A [t]REE.
EVENING.

...as if some music *is* simply autonomous
irrespective of the listener'[s] [att]itude

Extreme nearn[ess]
acts like an obscuring veil

so·mat·ic /səˈmatik/
Adjective: 1. Of or relating to the body
2. Of or relating to the soma.

SAXOPHONE
MUSIC

He knows the touch of an ant's foot
moving in the dar[k]n[ess] over a rock.

One sees the **light**.

{a sign is an object that stands for another to some mind}

the other only the **veil**

in His presence,
silence is the gift of tongues.

the distance between them

is beyond calculation

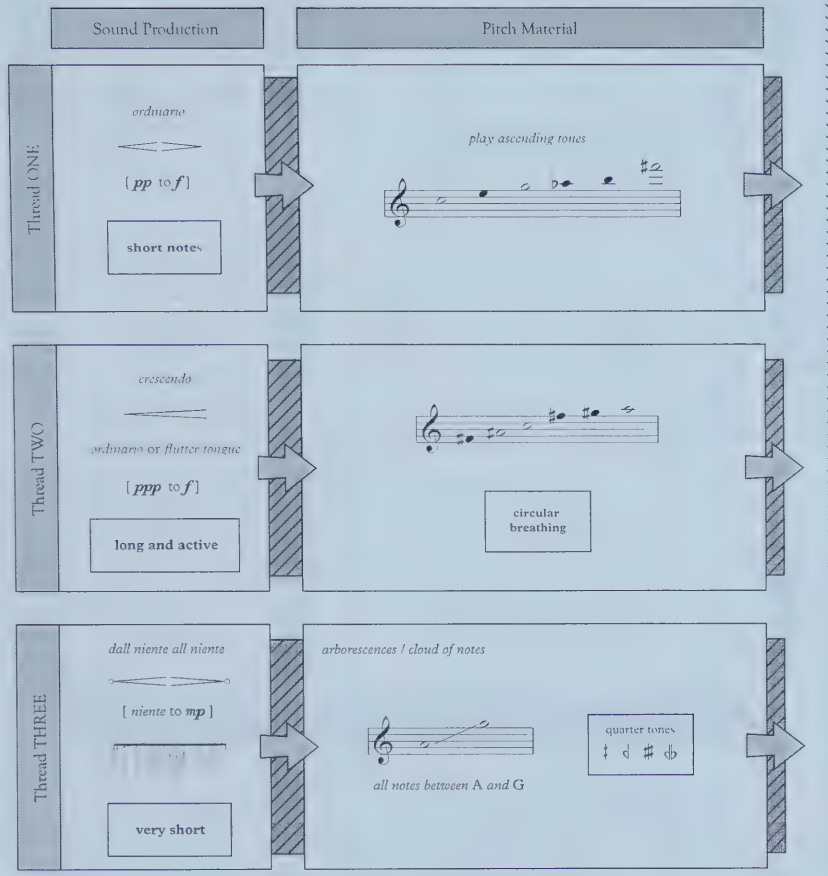
the artist is the origin
of the work
the work is the origin of the artist
neither is without the other

NEXT DAY. SAME TIME.
SAME PLACE.

TENOR

Non Conducted

Estragon: **"A kind of prayer"**
Vladimir: "Exactly"
Estragon: **"A vague supplication"**
Vladimir: "Precisely"



A COUNTRY ROAD. A [t]REE.
EVENING.

...as if some music *is* simply autonomous
irrespective of the listener'[s] [att]itude

Extreme nearn[ess]

acts like an obscuring veil

so·mat·ic /səˈmatik/
Adjective: 1. Of or relating to the body
2. Of or relating to the soma.

SAXOPHONE MUSIC

He knows the touch of an ant's foot
moving in the dar[k]n[ess] over a rock.

One sees the **light**,

{a sign is an object that stands for another to some mind}

the other only the **veil**

in His presence,
silence is the gift of tongues.

the distance between them

is beyond calculation

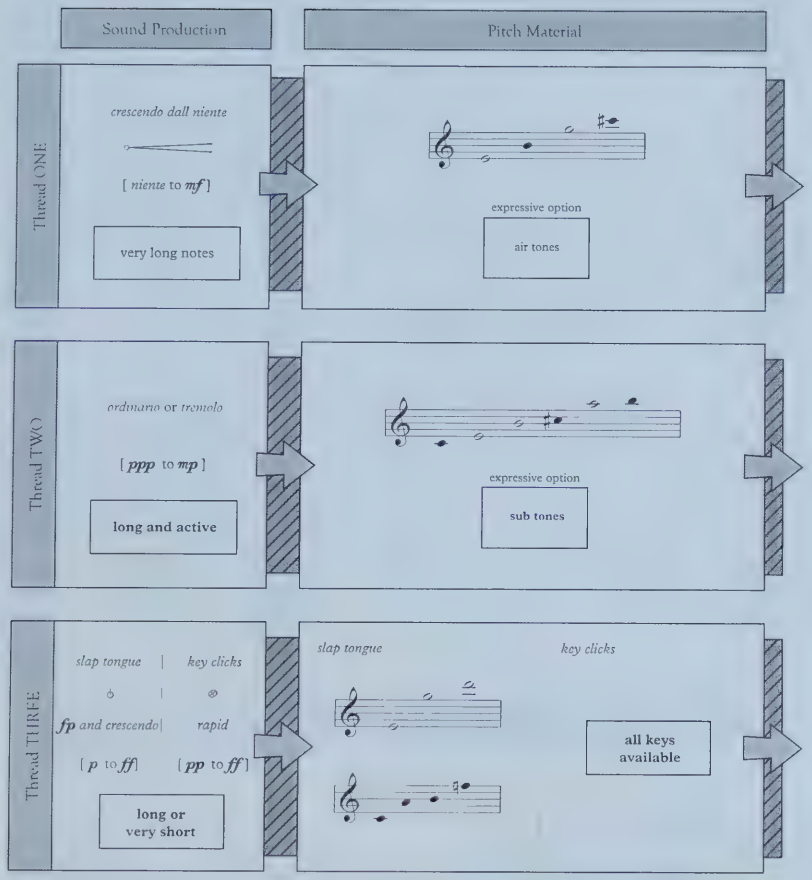
the artist is the origin
of the work
the work is the origin of the artist
neither is without the other

NEXT DAY. SAME TIME.
SAME PLACE.

BARITONE

Non Conducted

Estragon: "A kind of prayer"
Vladimir: "Exactly"
Estragon: "A vague supplication"
Vladimir: "Precisely"



A COUNTRY ROAD. A [t]REE.
EVENING.

...as if some music *is* simply autonomous
irrespective of the listener' [*s*] [*att*]itude

Extreme nearn[ess]

acts like an obscuring veil

so·mat·ic /sōˈmatik/
Adjective: 1. Of or relating to the body
2. Of or relating to the soma.

SAXOPHONE
MUSIC

He knows the touch of an ant's foot
moving in the dar[*k*]n[*ess*] over a rock.

One sees the **light**,

AGility

{a sign is an object that stands for another to some mind}

the other only the **veil**

in His presence,
silence is the gift of tongues.

the distance between them

is beyond calculation

the ***art****ist is the origin*
of the ***work***
the work is the origin of the artist
neither ***is*** *without the other*

NEXT DAY. SAME TIME.
SAME PLACE.

Chapter 4:

Sama'

Instrumentation: two pianos, two percussion

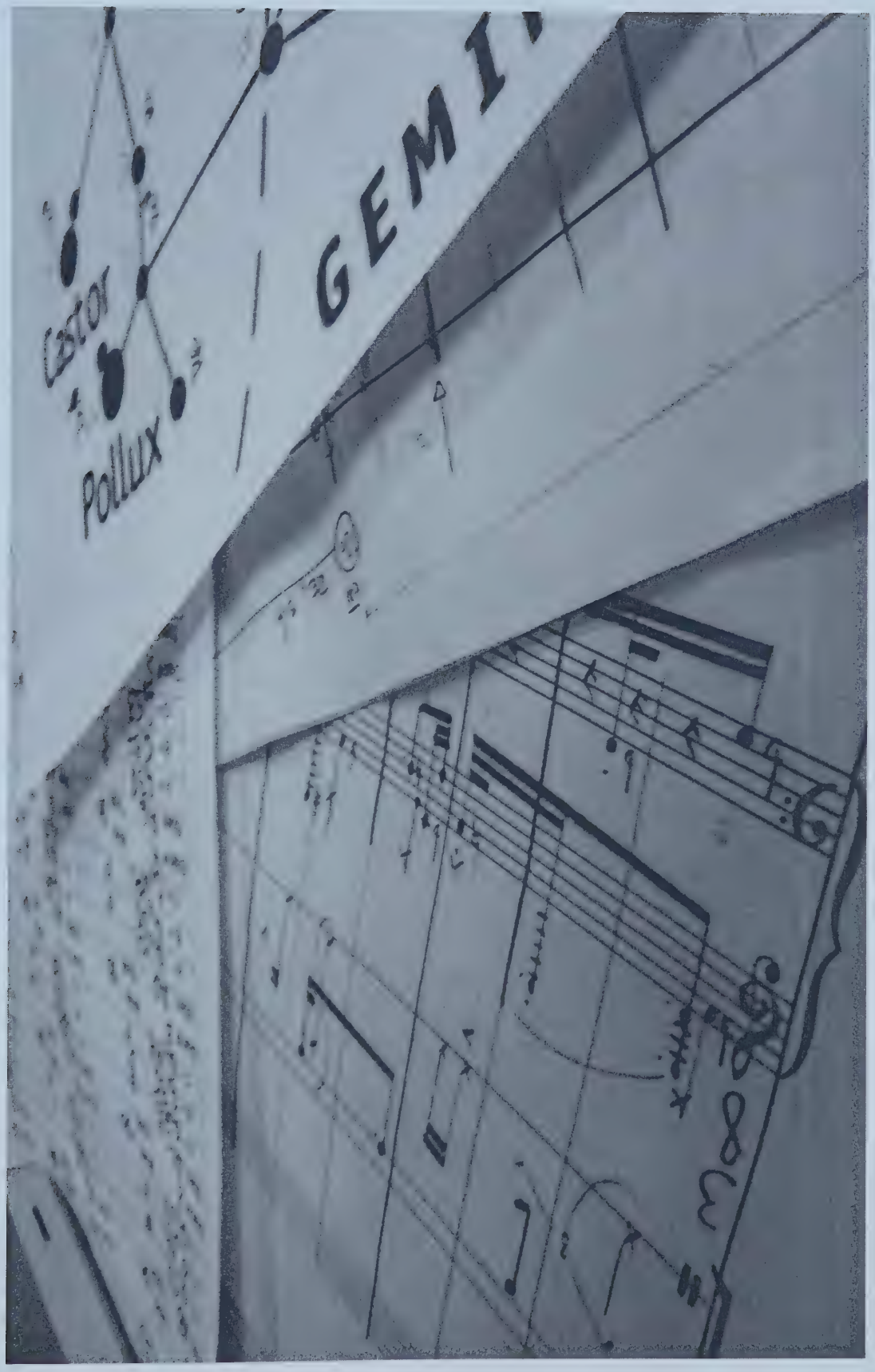
Duration: ~ 7'

Composed: winter of 2013

Supervision: Dr. Howard Bashaw

Performers:

Pianos:	Dr. Sandra Joy Friesen
	Mathew Walton
Percussion:	Brian Thurgood
	Brian Jones
Conductor:	Dr. Andriy Talpash

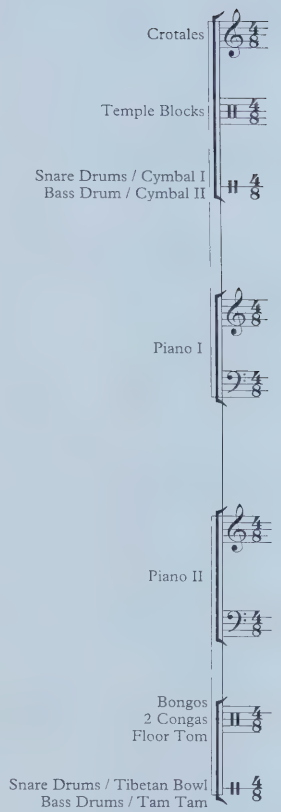

GEMI
Castor
Pollux

SAMA'

for two pianos & two percussion

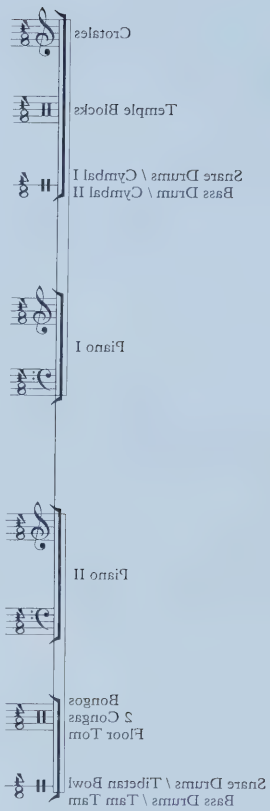
ANDRÉ MESTRE
Edmonton, Winter of 2013

Premiered at the **University of Alberta**
April 16, Convocation Hall
by Sandra Joy Friesen, Mathew Walton, Brian Thurgood and Brian Jones

Copyright © André Mestre 2013

Program Notes

Sama' is a Sufi ceremony traditionally credited to Rumi. While the word literally means "listening", it often involves recitation and the famous whirling dance.

This work is meant to formally emulate Sama' in its fugal character and three distinctive moments: the procession, the blessing and the celebratory dance. Poetically, the music looks up to the ever revolving celestial bodies, whose positions and proportions were used in order to serialize musical elements such as pitch, rhythm, density and dynamics.



Percussion Instruments

Percussion I

Crotales (one octave)
(5) Temple blocks
(1) Snare drums (snare always off)
(1) Bass Drum (shared with percussion II)
(2) Cymbals

Mallets:
(2) Rubber mallets (that allow rebound)
(2) Brooms (to be often held together with the rubber mallets)

Percussion II

(2) Bongos
(2) Congas
(1) Floor tom (damped to balance resonance with the congas)
(1) Snare Drums (snare always off)
(1) Cymbals
(1) Tam-tam
(1) Triangle

Mallets:
(2) Rubber mallets (that allow rebound and rubbing effects on the skins)
(2) Triangle mallets

Performance Notes

Time signatures do not imply accents. They are meant to facilitate performance only.

Percussion

Three note heads are used: regular, diamond and cross.

Regular: temple blocks; floor tom; congas; bongos; bass drum; and crotales.
Cross: snare drums.
Diamond: cymbals; tam-tam; and the tibetan bowl (a diamond inside a circle).

Whenever the symbol ○ appears, it indicates either the use of the broom (snare), the a stroke/scratch with the bottom of the mallet (cymbals) or a low effect produced by the rubbing of the mallet on the skins.

Note: Percussion I and Piano I form one single expanded instrument; the same is valid to Percussion II and Piano II. Each instrument of the pair colors and amplifies the other, in a way that balance and precision is essential.

Piano

Sama' makes use of two pedals: sostenuto and sustain.
Sostenuto pedal is marked: Sost. P, while sustain is given by the standard symbol.

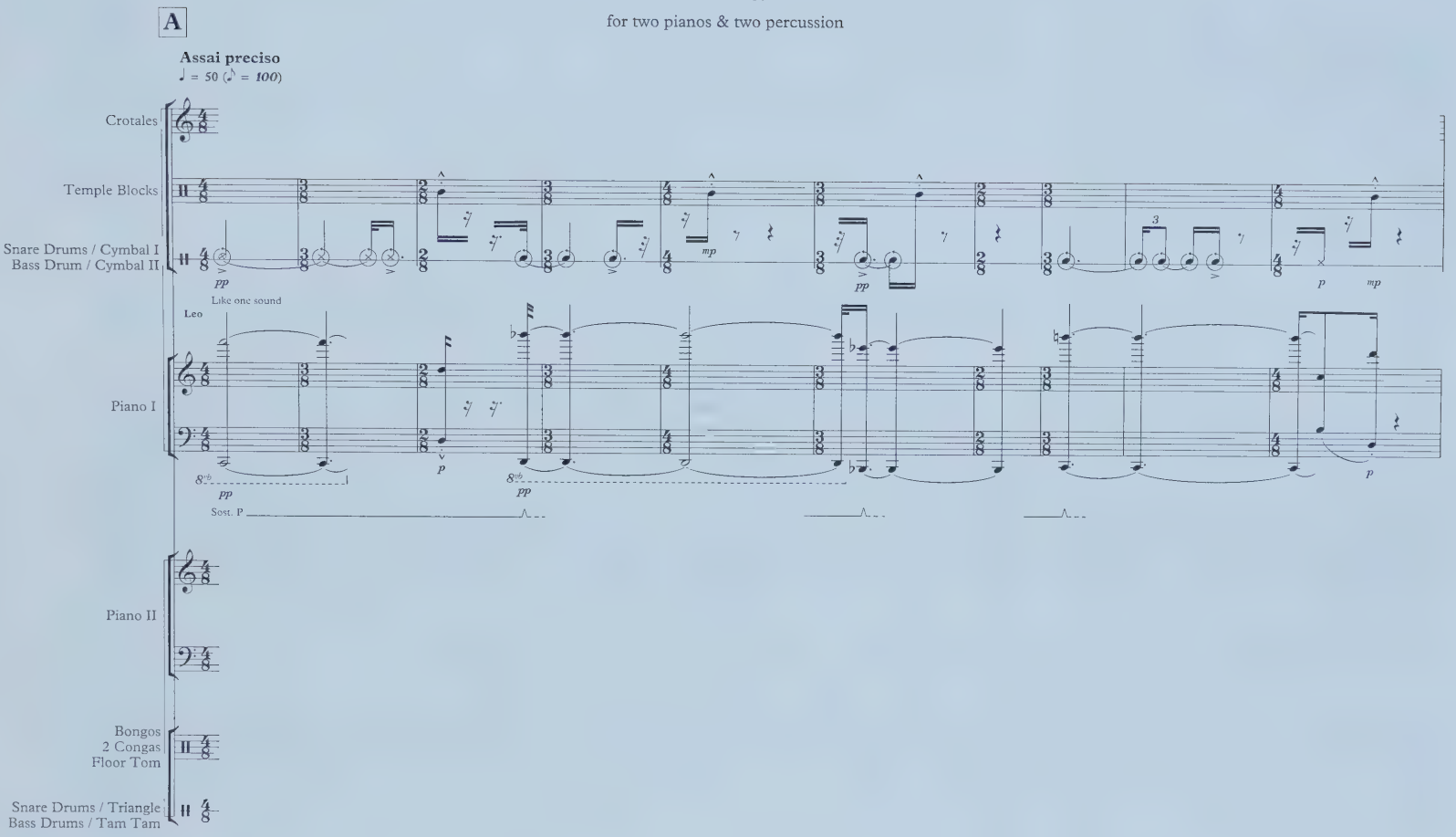
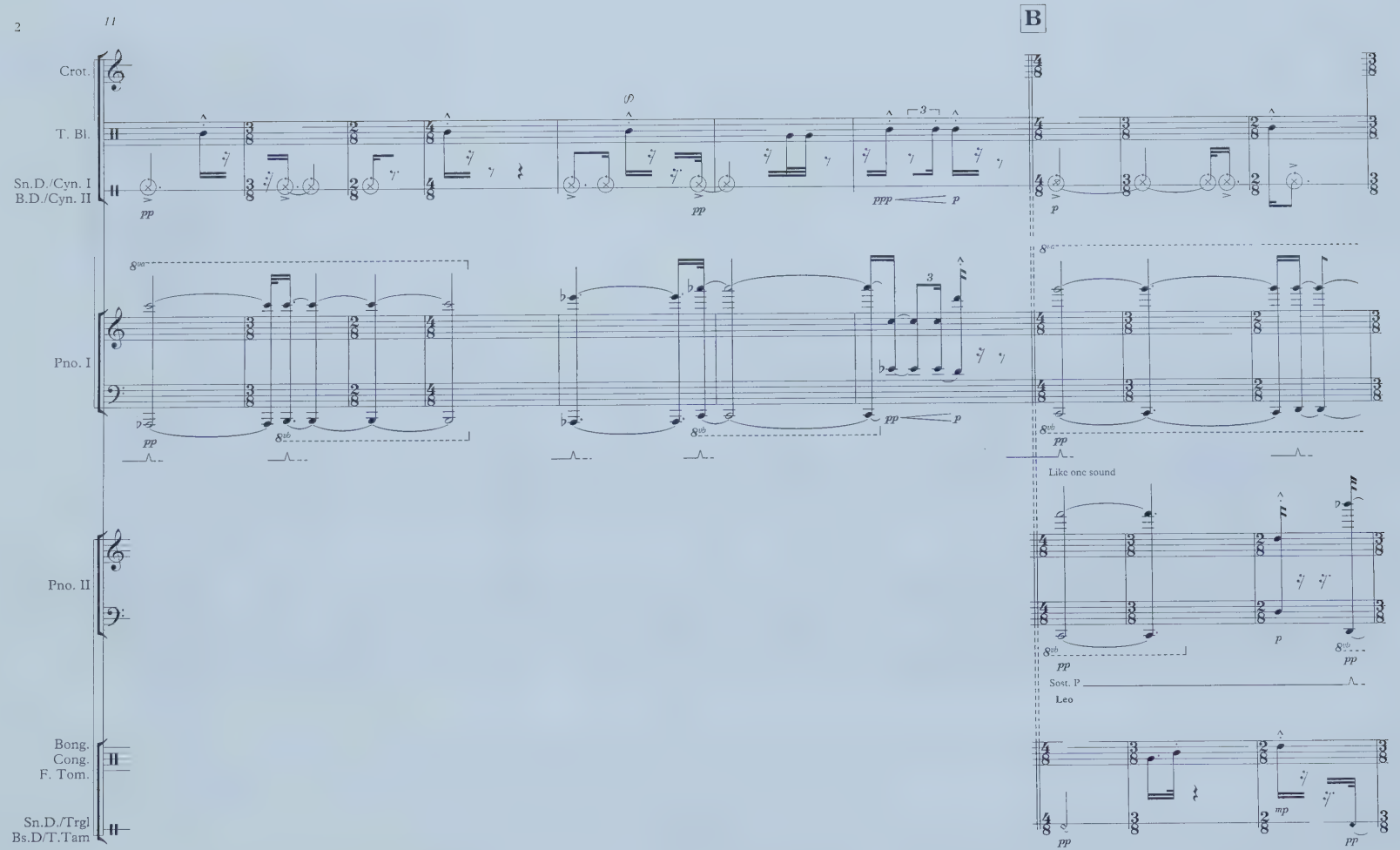
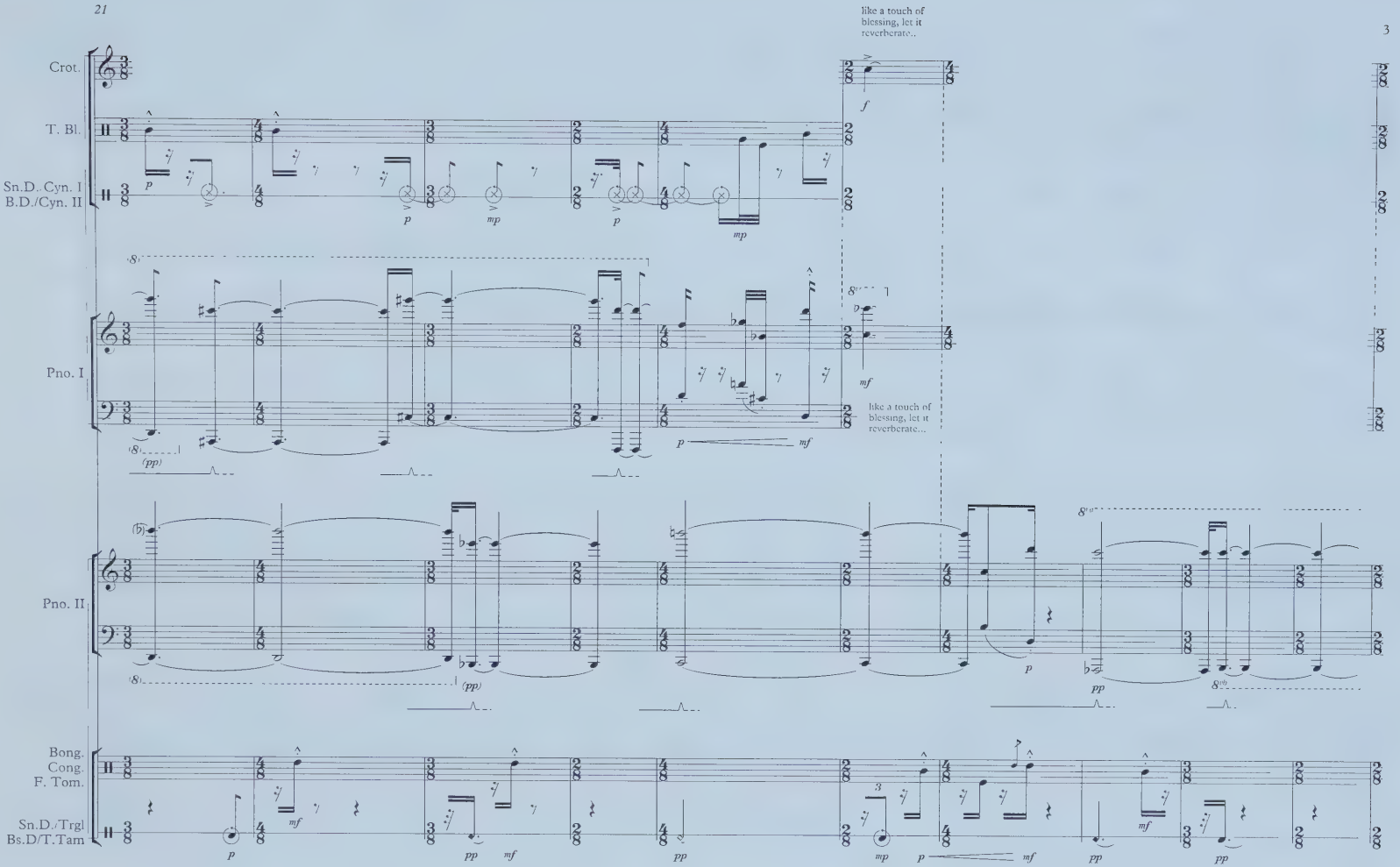
Dotted lines indicate that the pedal should remain pressed until indicated otherwise.

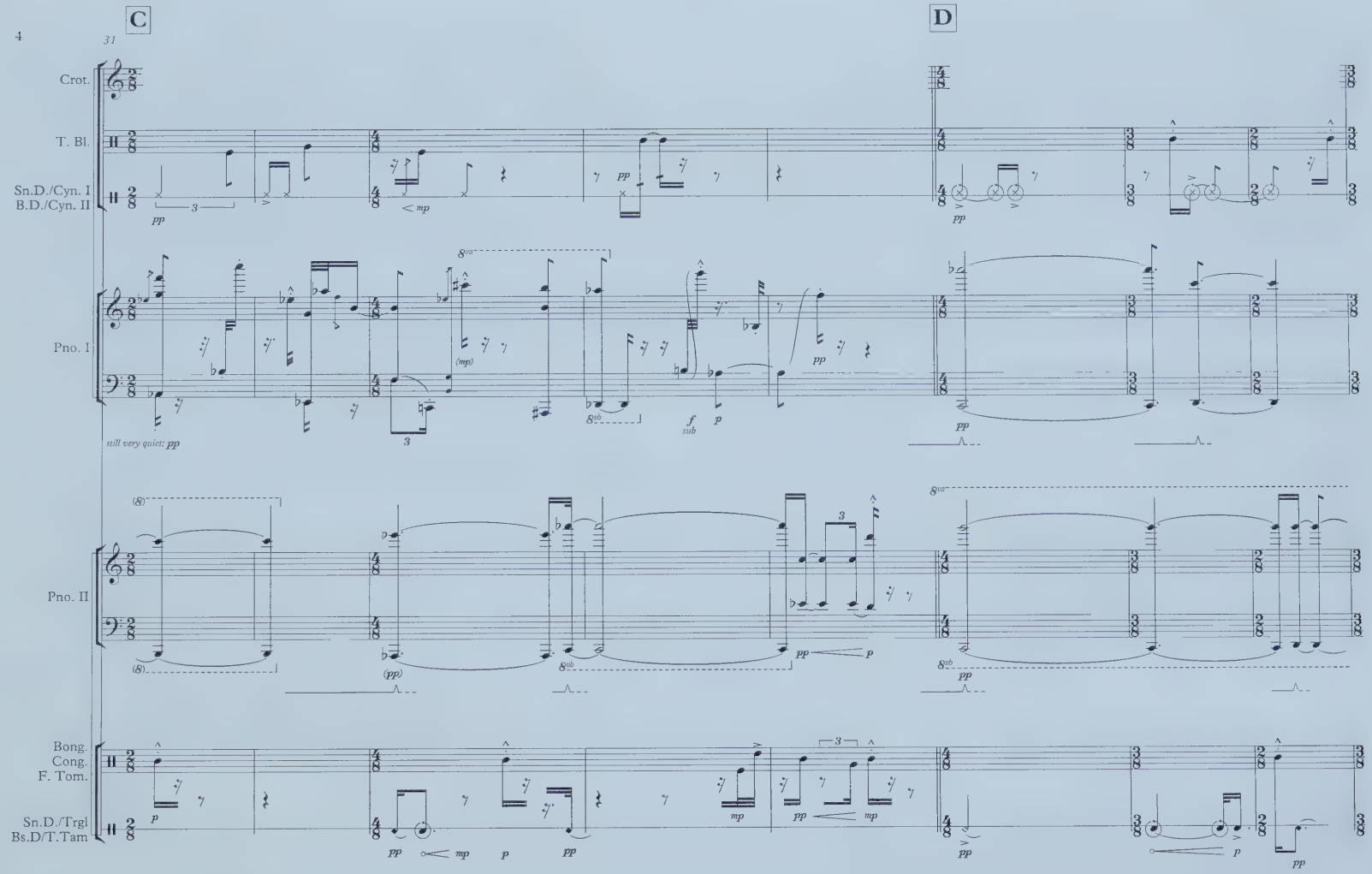
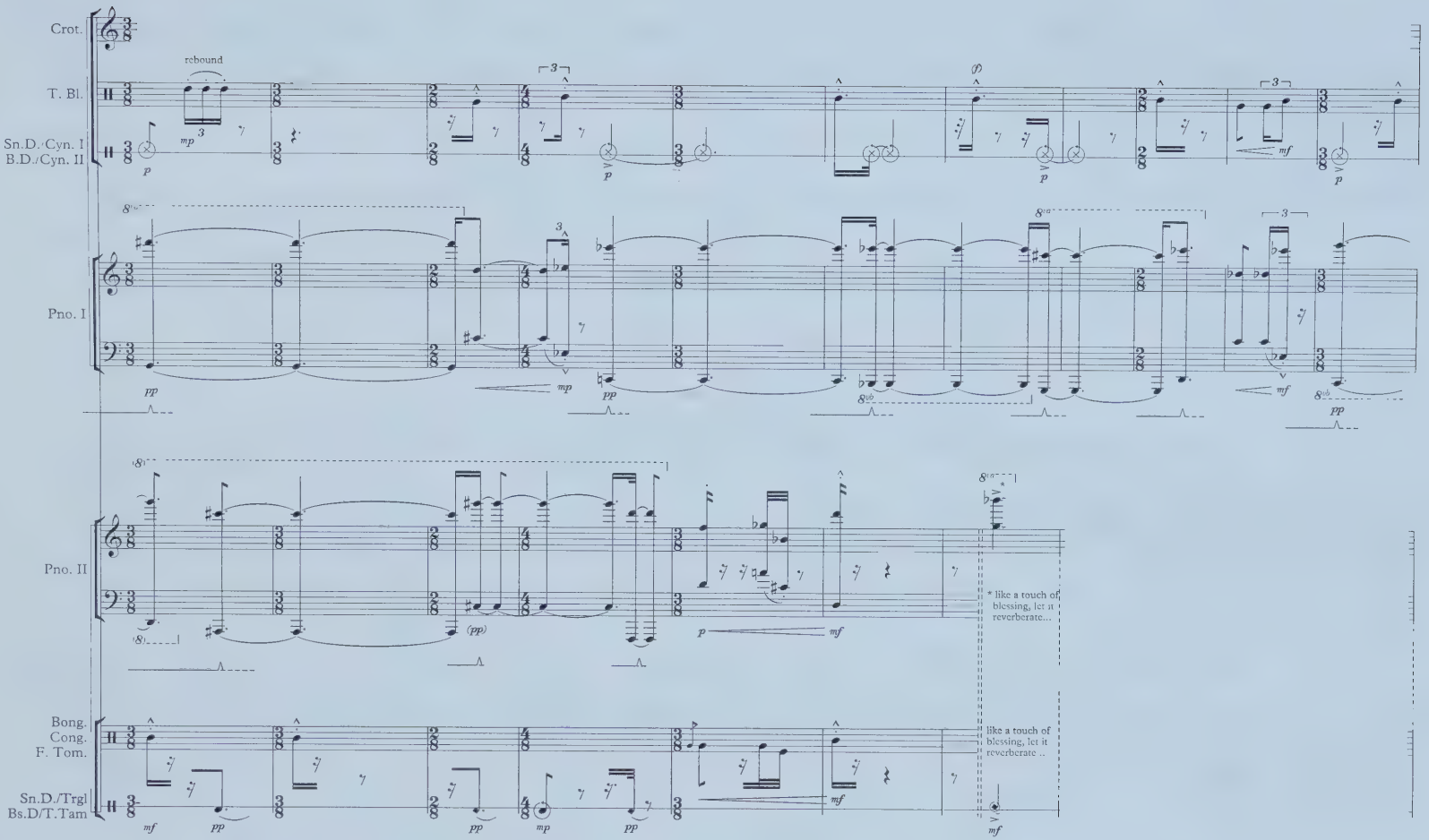
Slurs are often used to convey phrasing and direction, not only articulation.

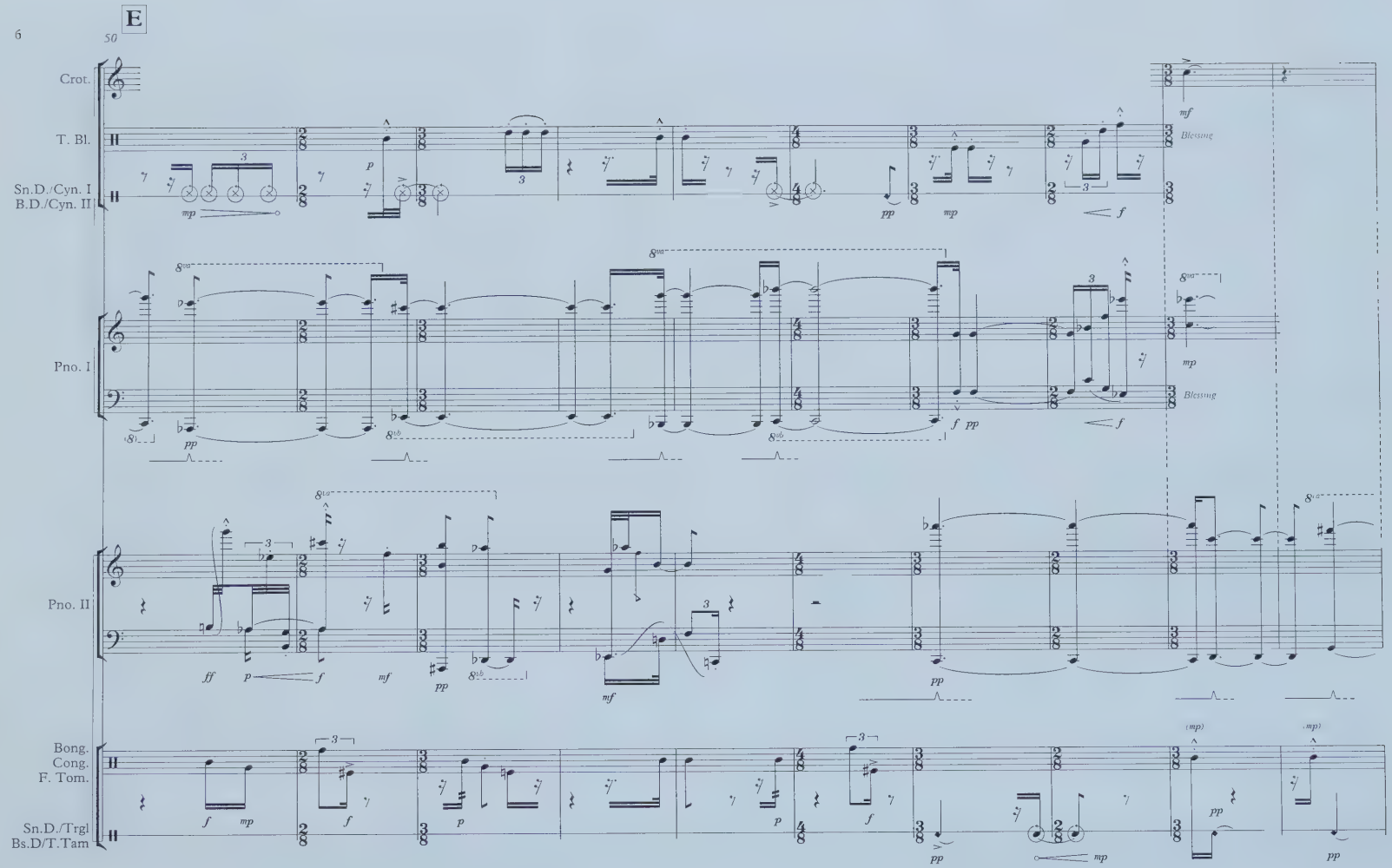
Staging

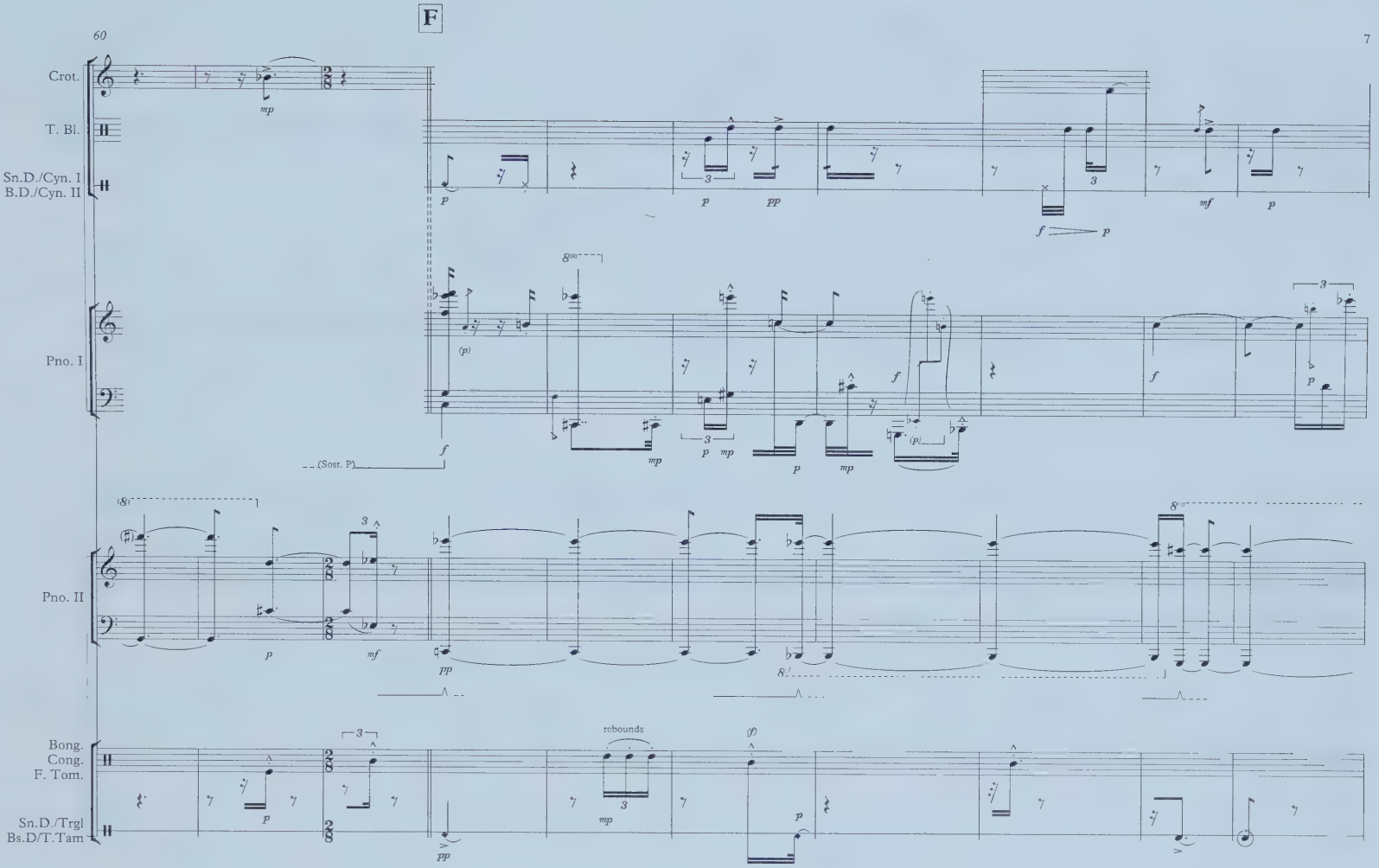
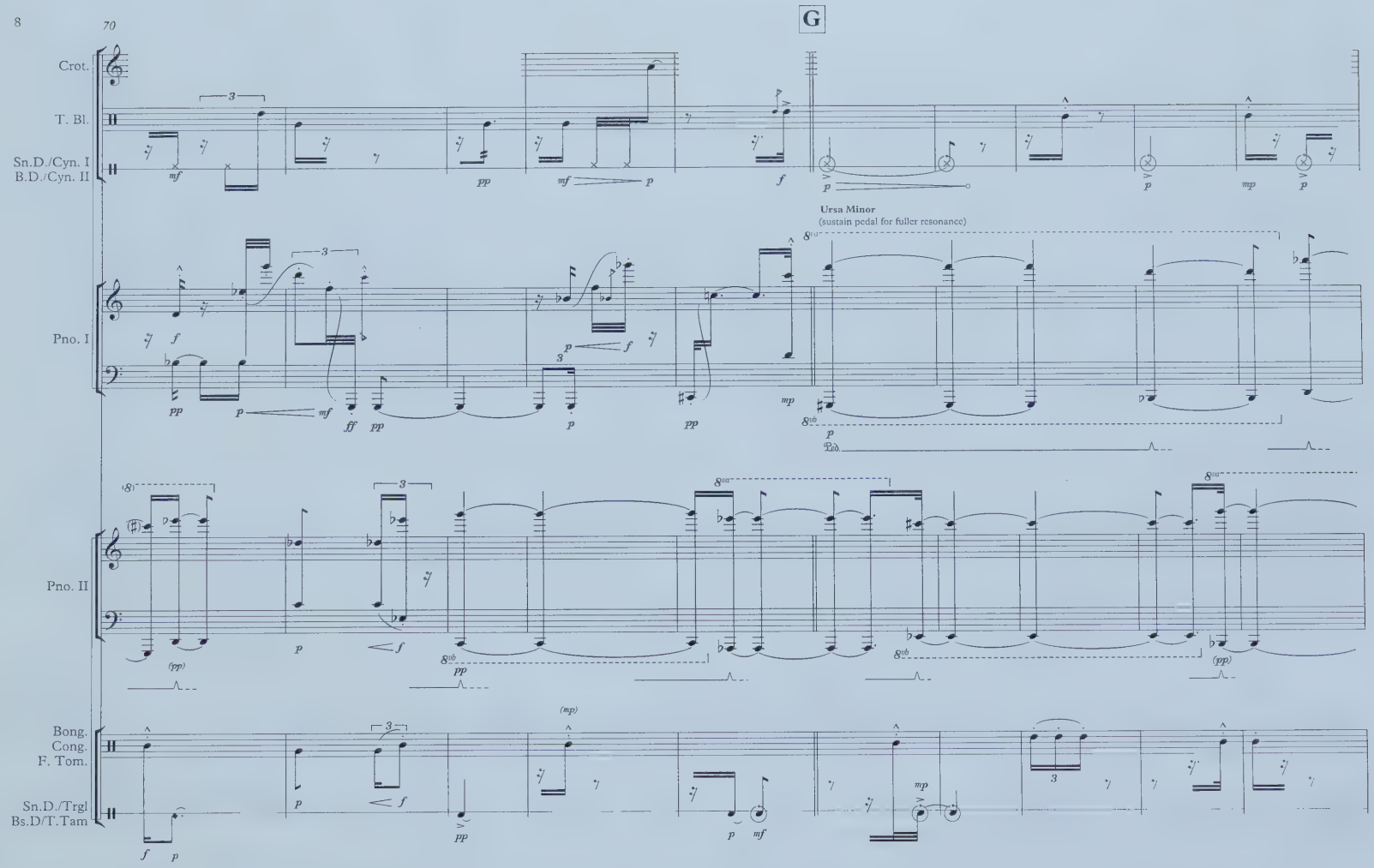
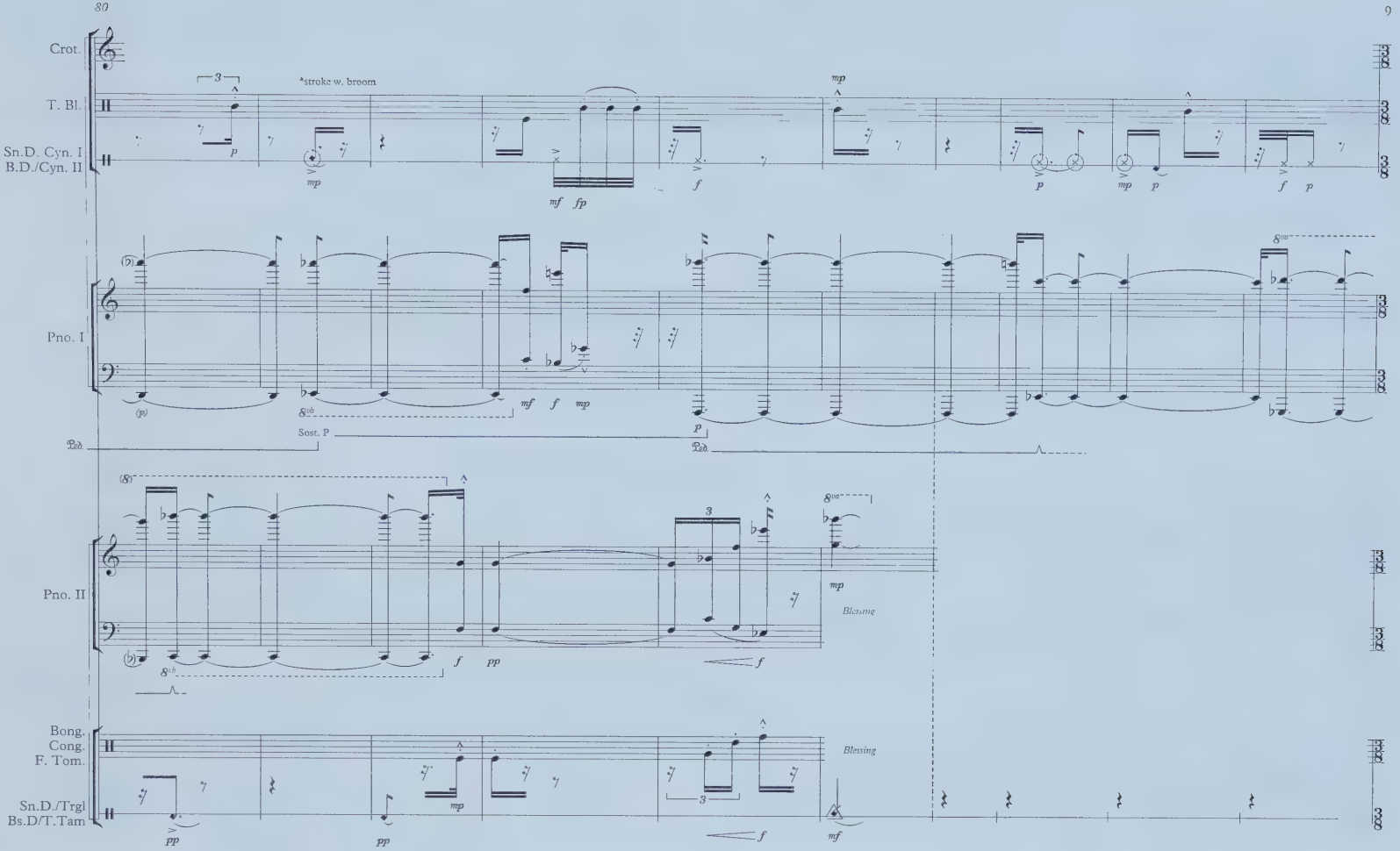
There is no fixed way in which the percussion players must organize their instruments. However, it is importante that the instrmental pairs **[Pno I + Perc I]** and **[Pno II + Perc II]** are not separated on stage. Each pair must be thought of as one single expanded instrument.

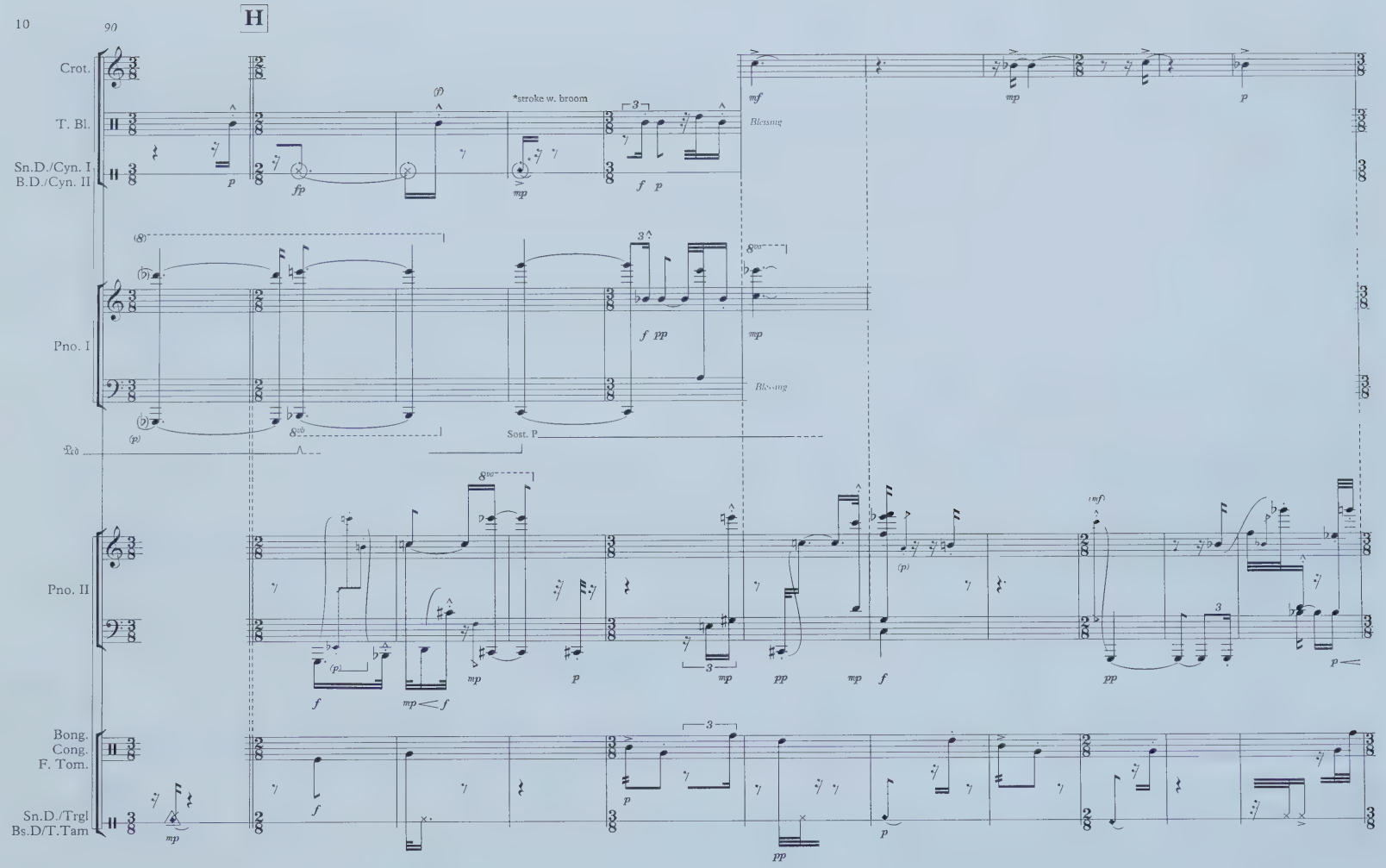
Sama'

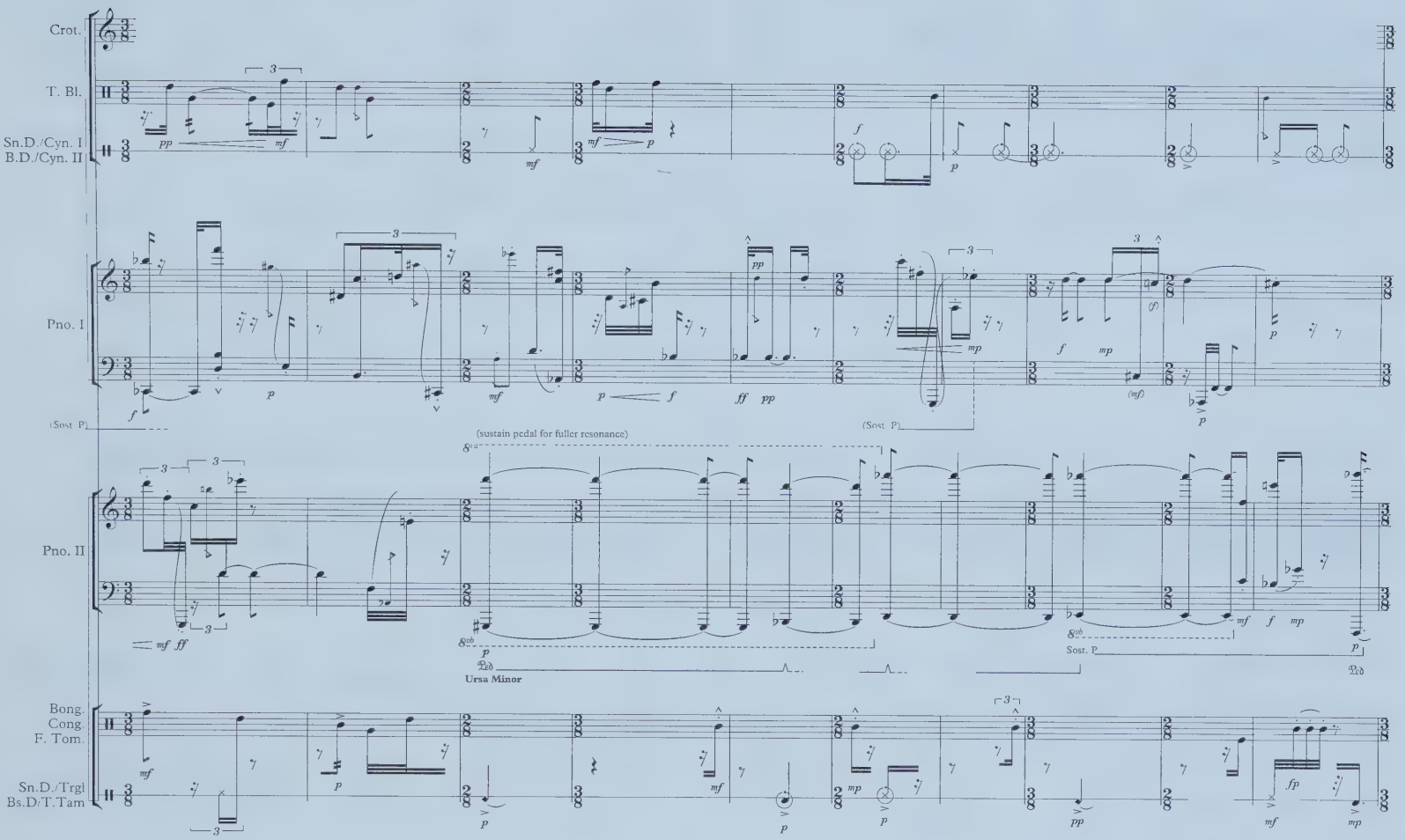
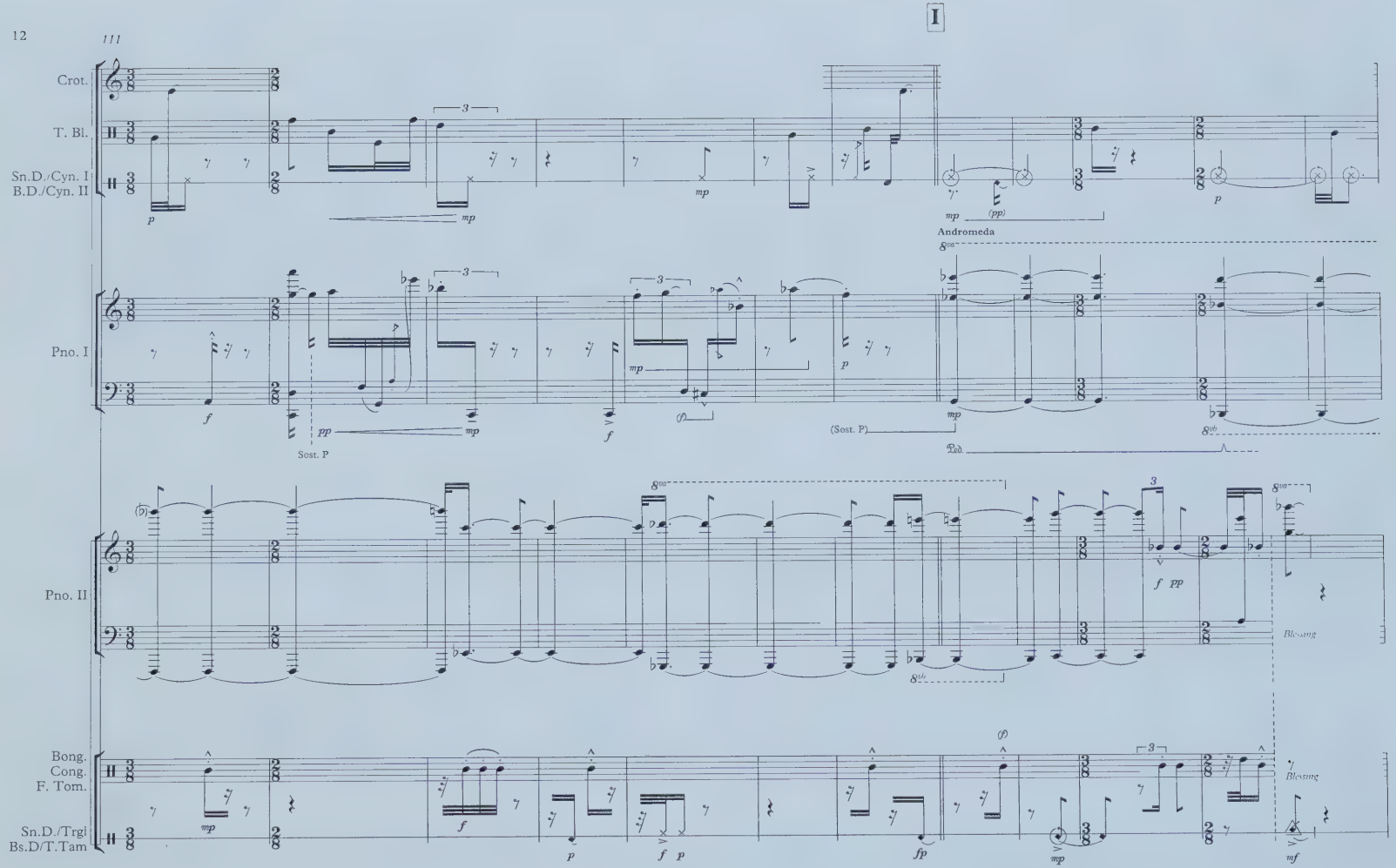
for two pianos & two percussion


11
B
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
Like one sound
Sost. P
Leo

like a touch of blessing, let it reverberate...
Crot.
T. Bl.
Sn.D.. Cyn. I
B.D./Cyn. II
Pno. I
like a touch of blessing, let it reverberate...
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam

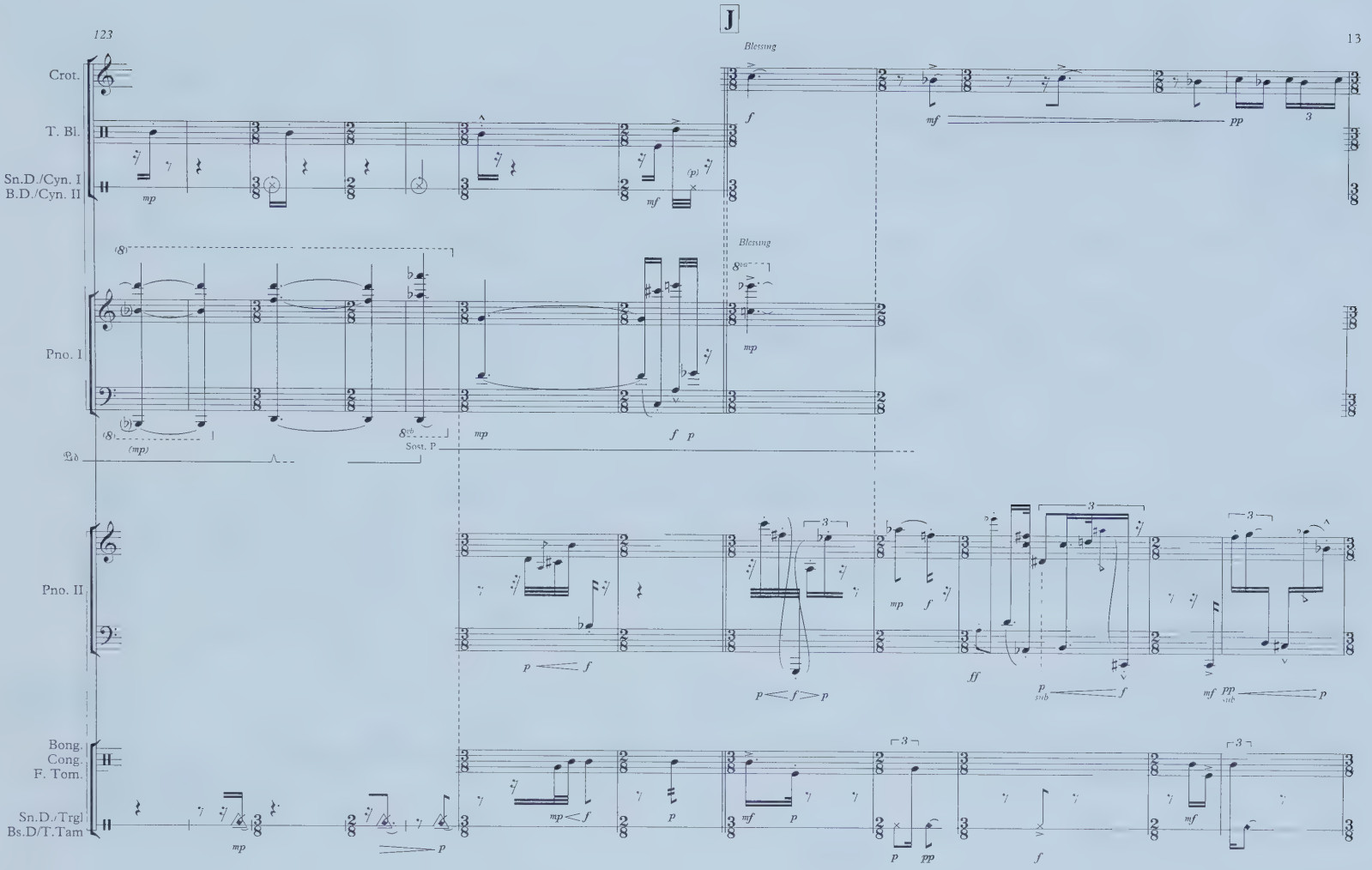

C
D
31
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
still very quiet: pp
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam

Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
rebound
Pno. I
Pno. II
* like a touch of blessing, let it reverberate...
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
like a touch of blessing, let it reverberate ..

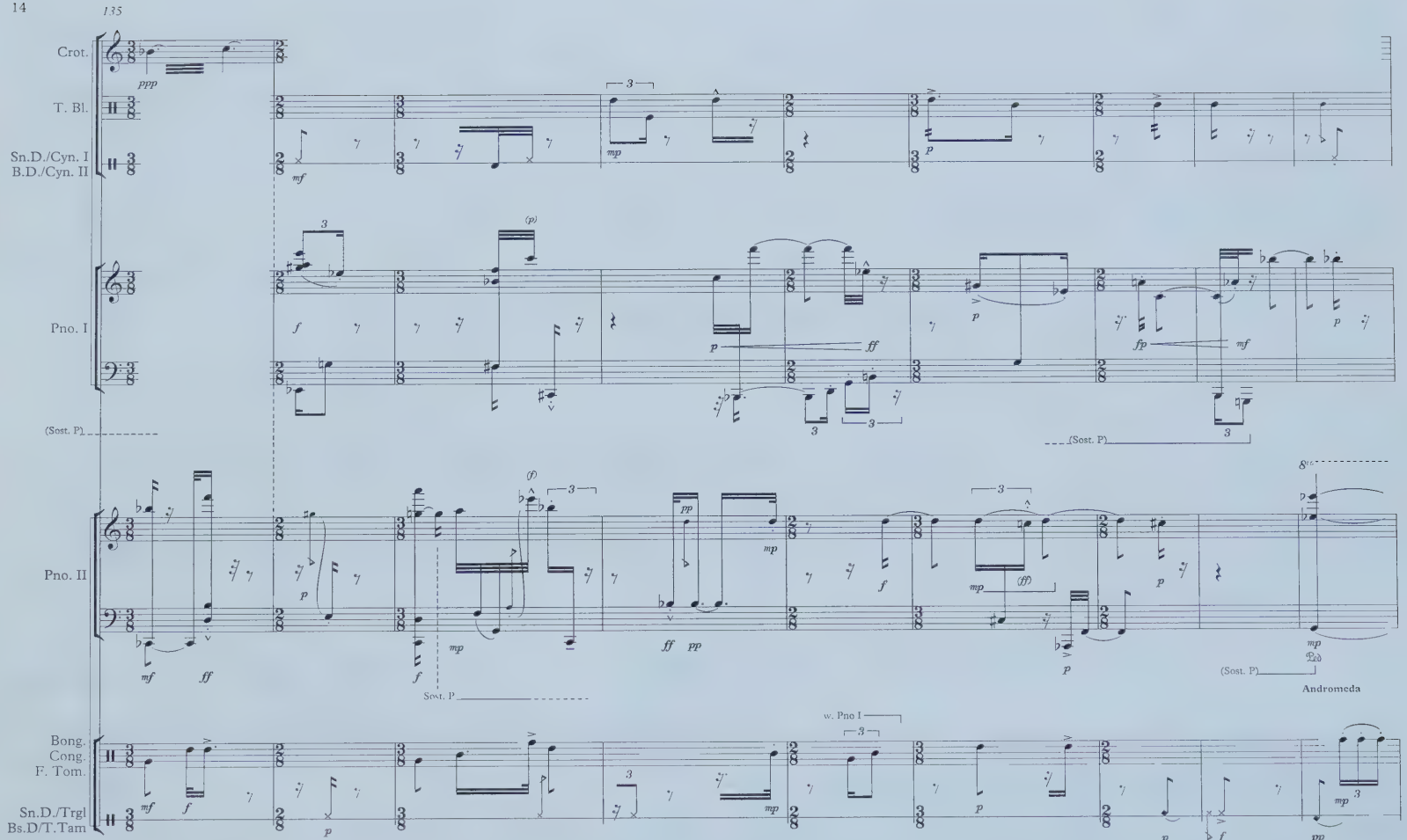

E
50
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
Blessing
Blessing

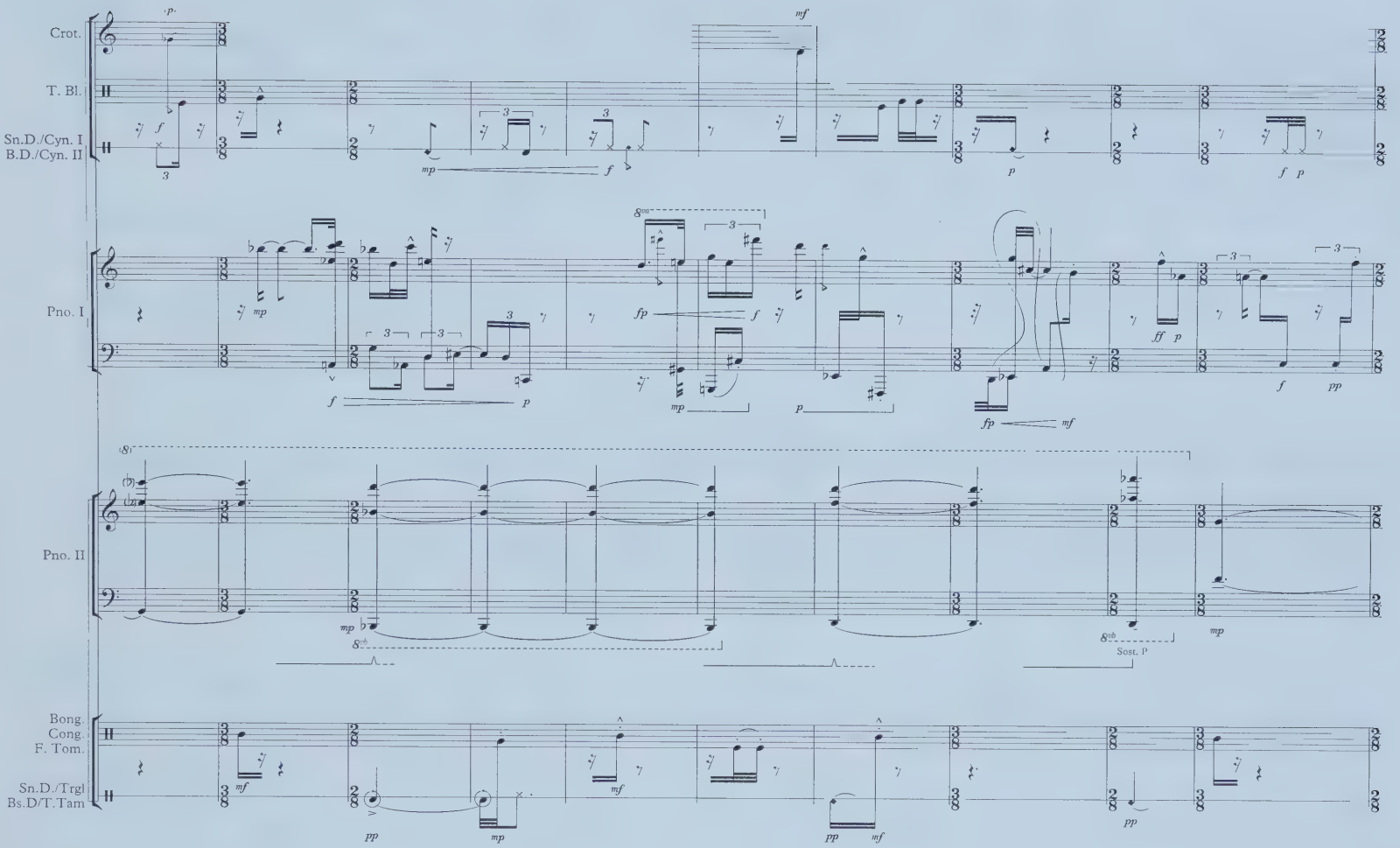

F
60
7
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
(Sost. P)
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
rebounds

70
G
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
Ursa Minor
(sustain pedal for fuller resonance)

Crot.
T. Bl.
Sn.D. Cyn. I
B.D./Cyn. II
*stroke w. broom
Pno. I
Sost. P
Pno. II
Blessing
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
Blessing

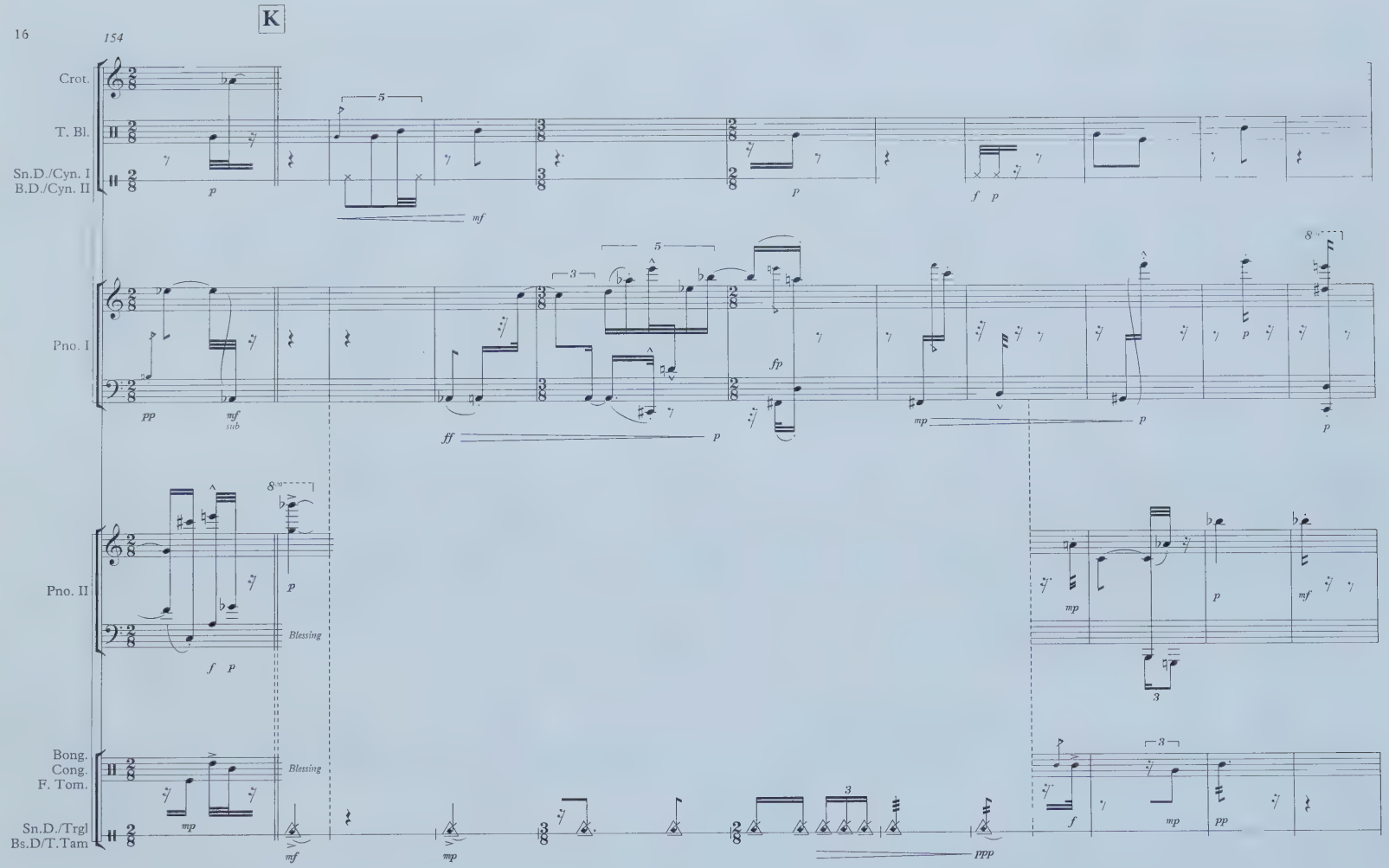

H
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
*stroke w. broom
Blessing
Pno. I
Sost. P
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam

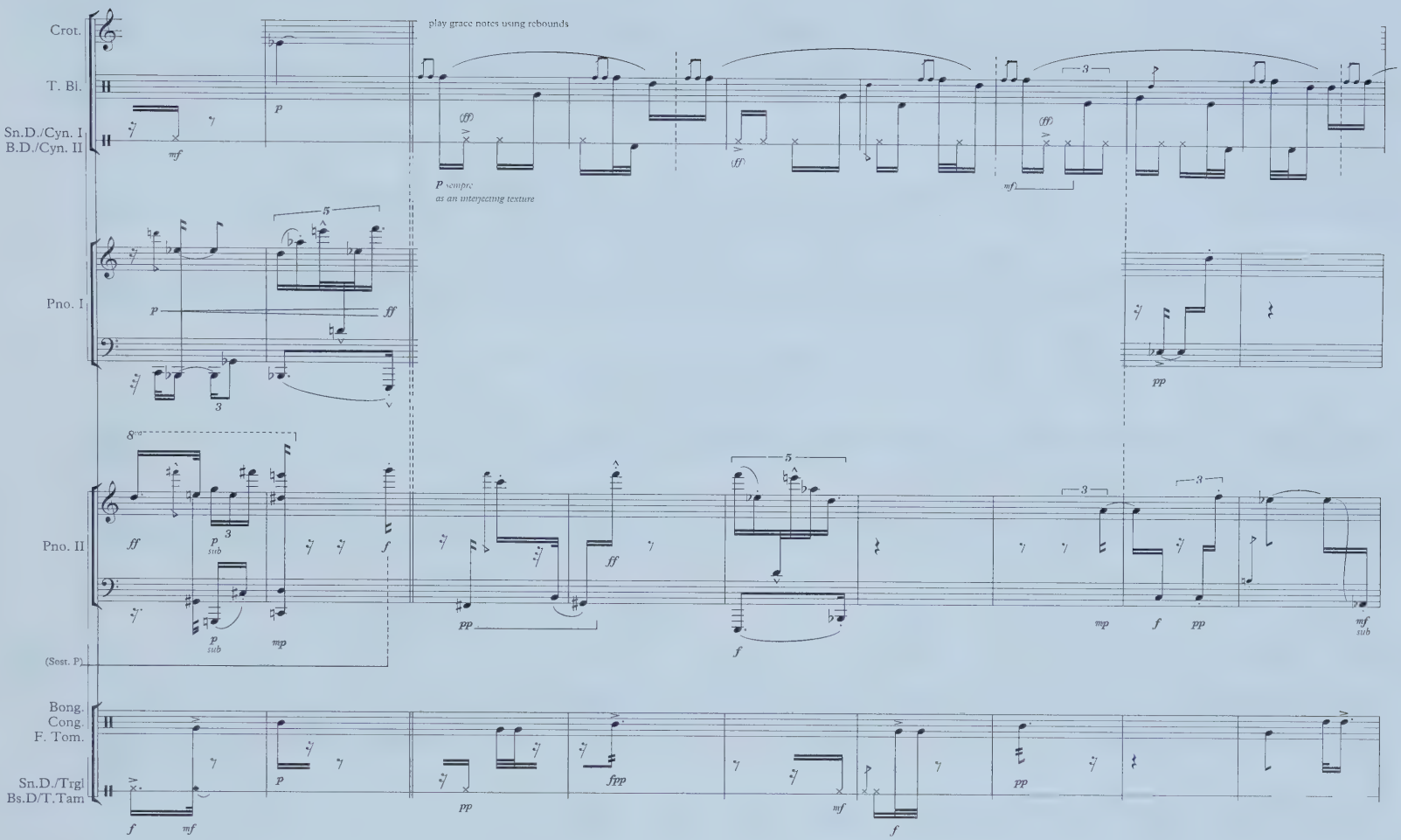

Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
(Sost. P)
(sustain pedal for fuller resonance)
Pno. II
Ursa Minor
Sost. P
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D./T.Tam

I
111
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Andromeda
Pno. I
Sost. P
(Sost. P)
Pno. II
Blessing
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
Blessing

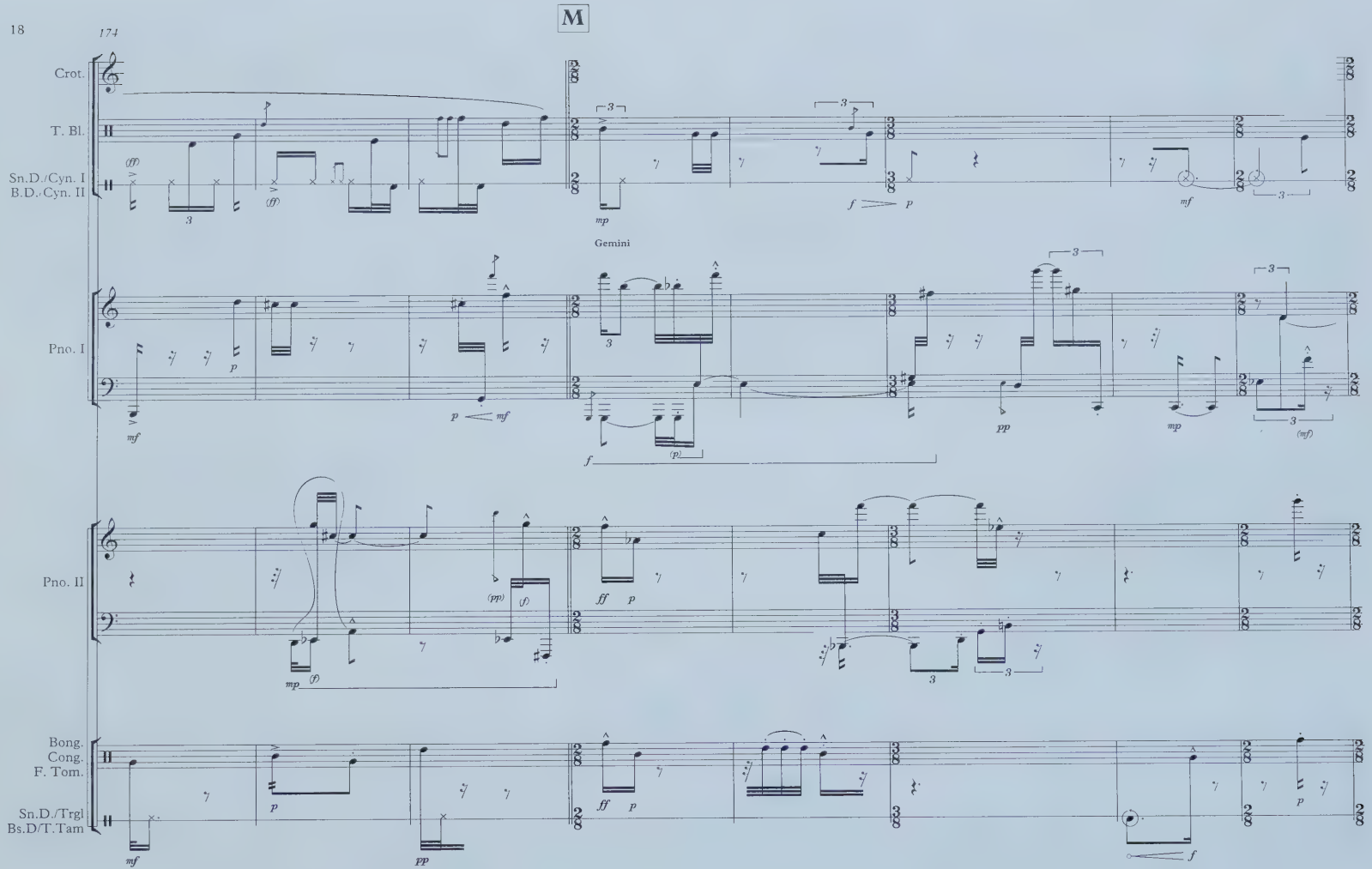

123
J
13
Blessing
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Sost. P
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam

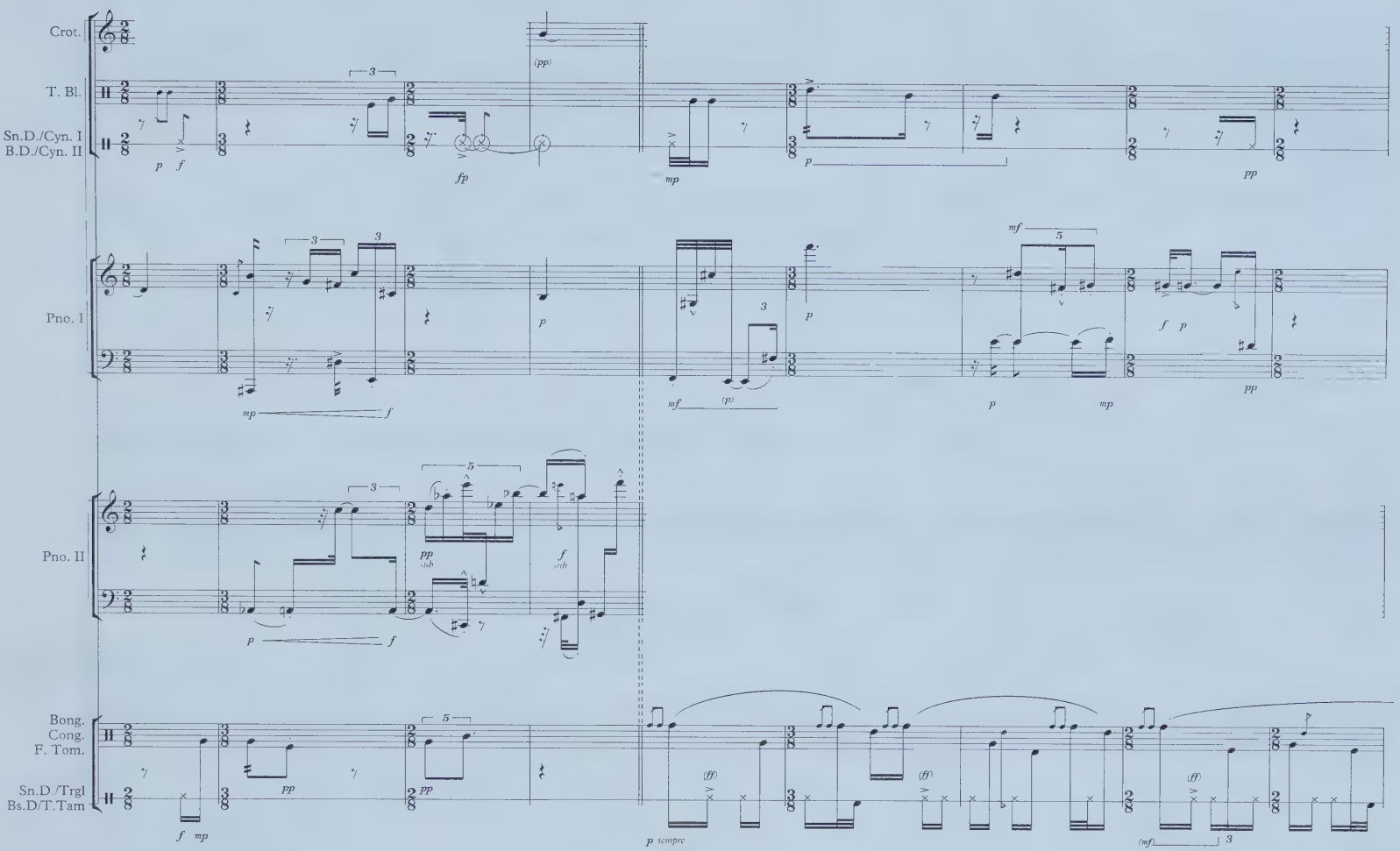

135
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
(Sost. P)
Pno. II
Sost. P
Andromeda
w. Pno I
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam

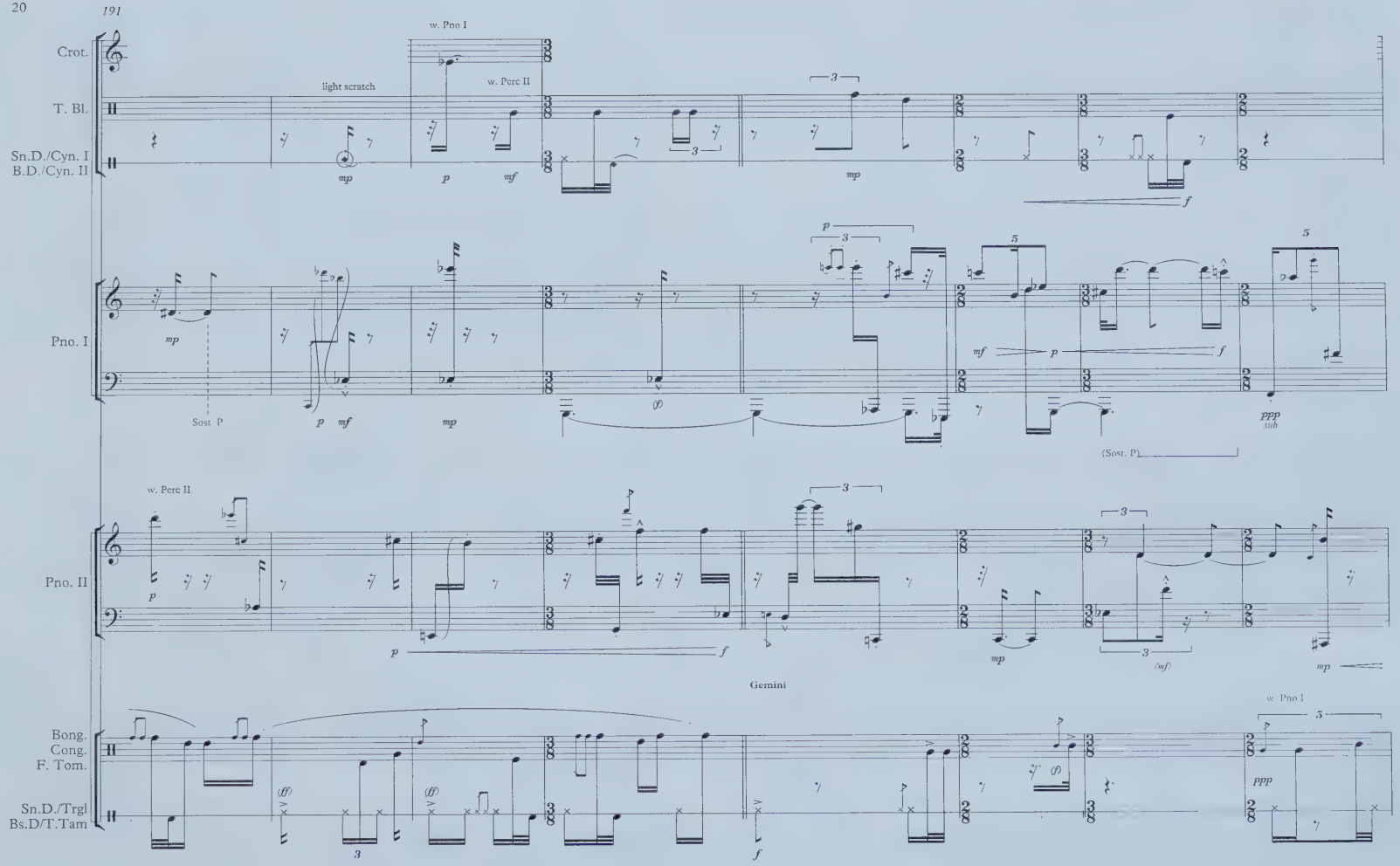

Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Pno. II
Bong
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
Sost. P


K
154
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Pno. II
Blessing
Bong.
Cong.
F. Tom.
Blessing
Sn.D./Trgl
Bs.D/T.Tam

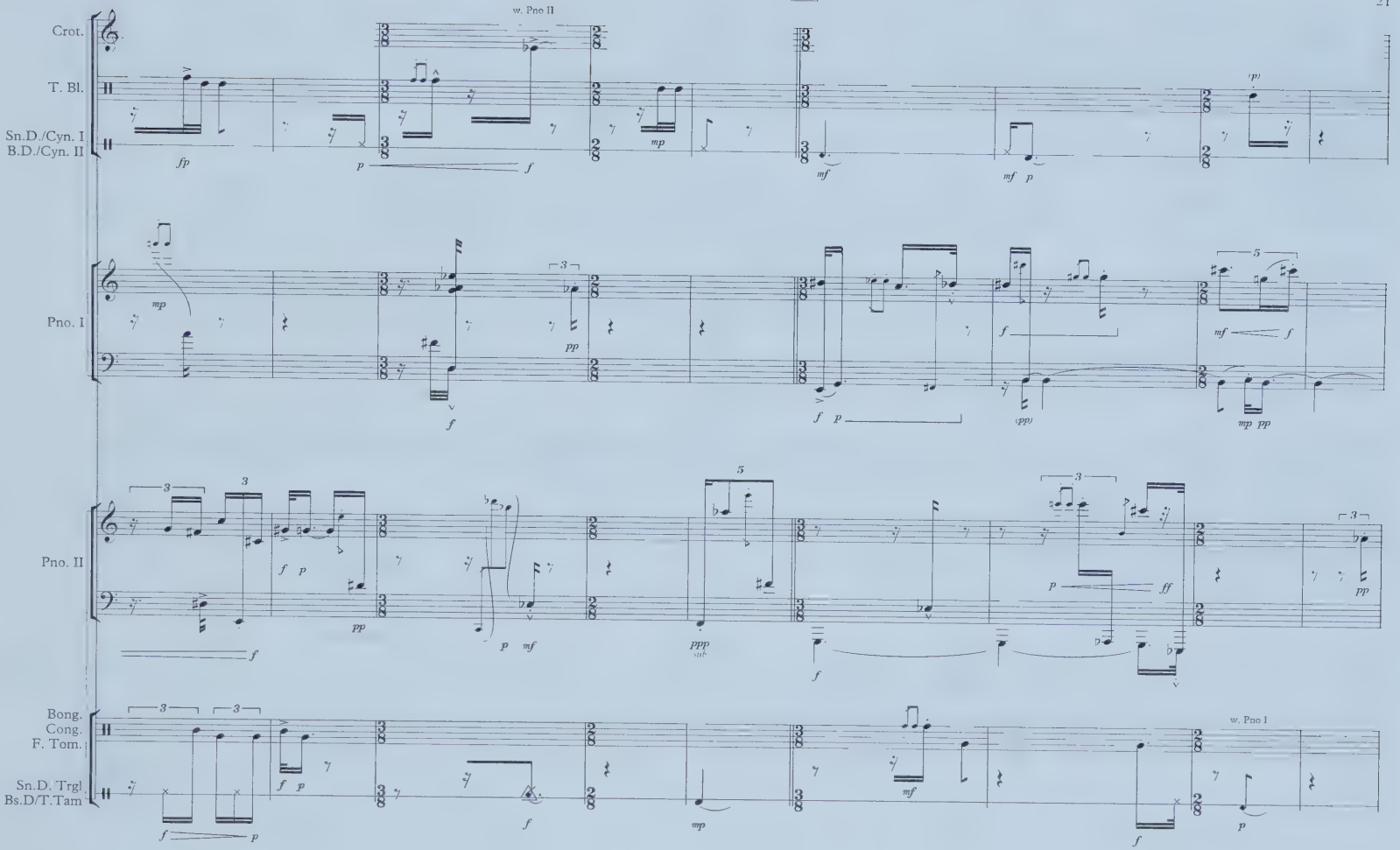
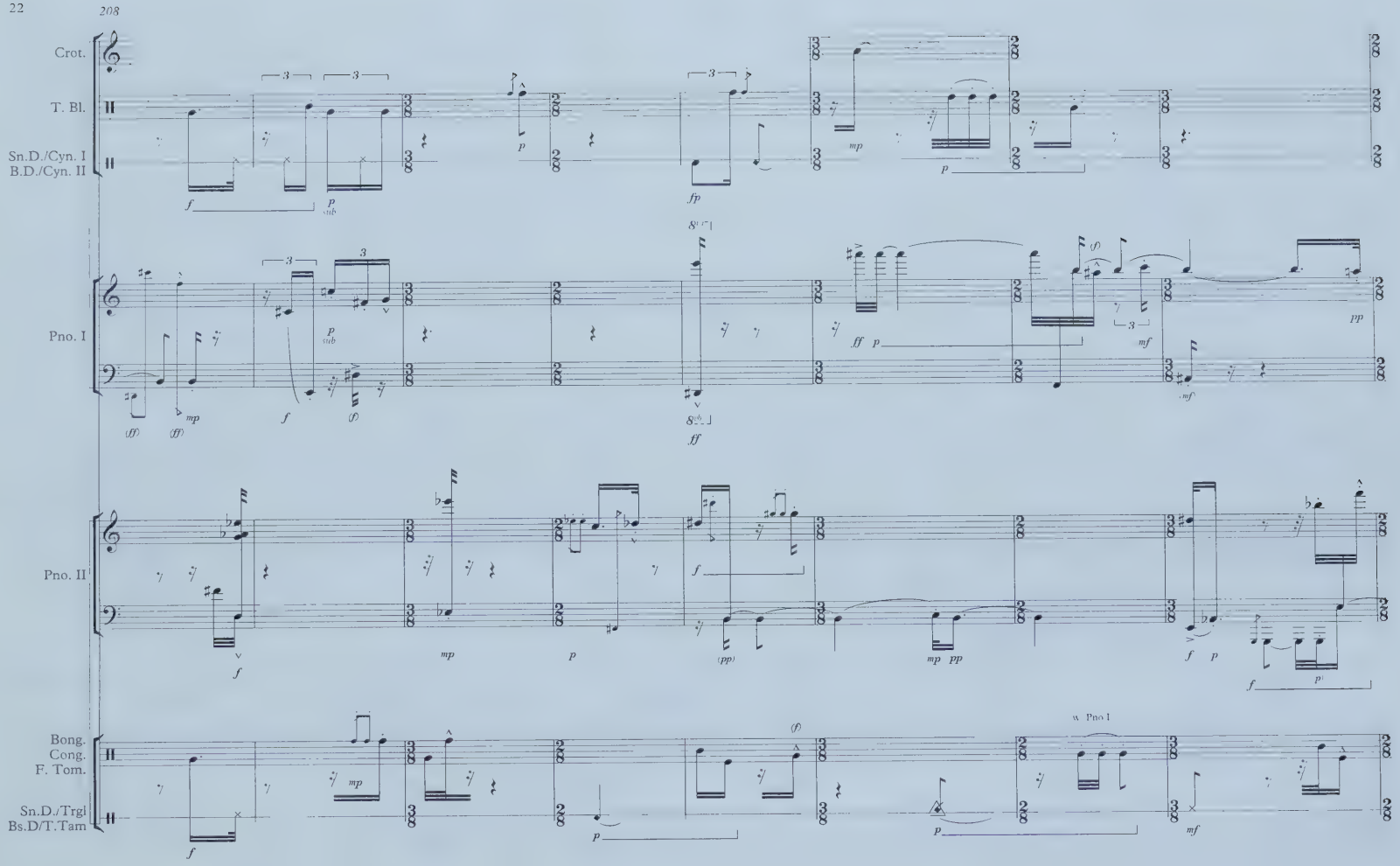
L

Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
play grace notes using rebounds
p sempre
as an interjecting texture
Pno. I
Pno. II
(Sest. P)
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam


M
174
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Gemini
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam

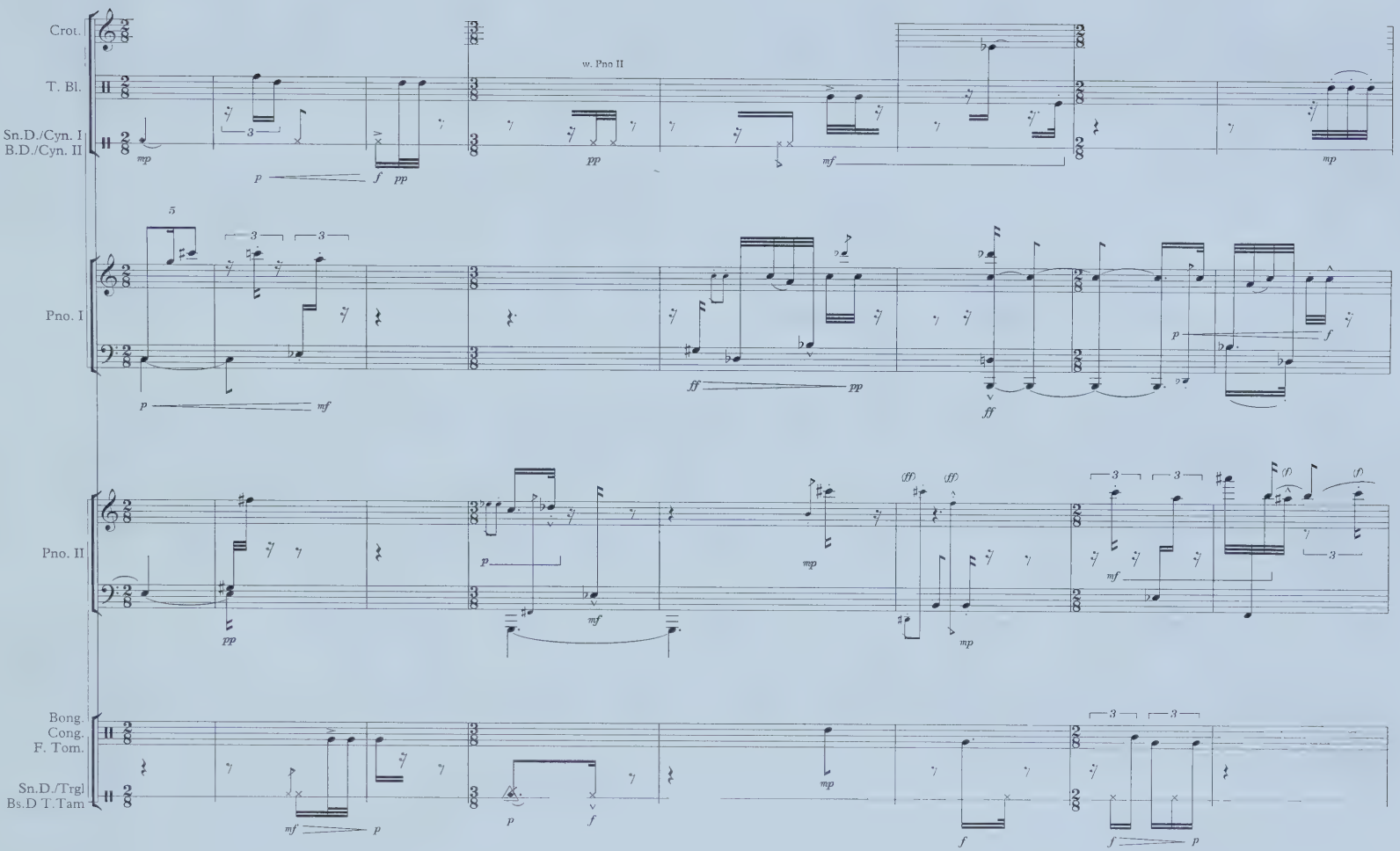
N

Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam

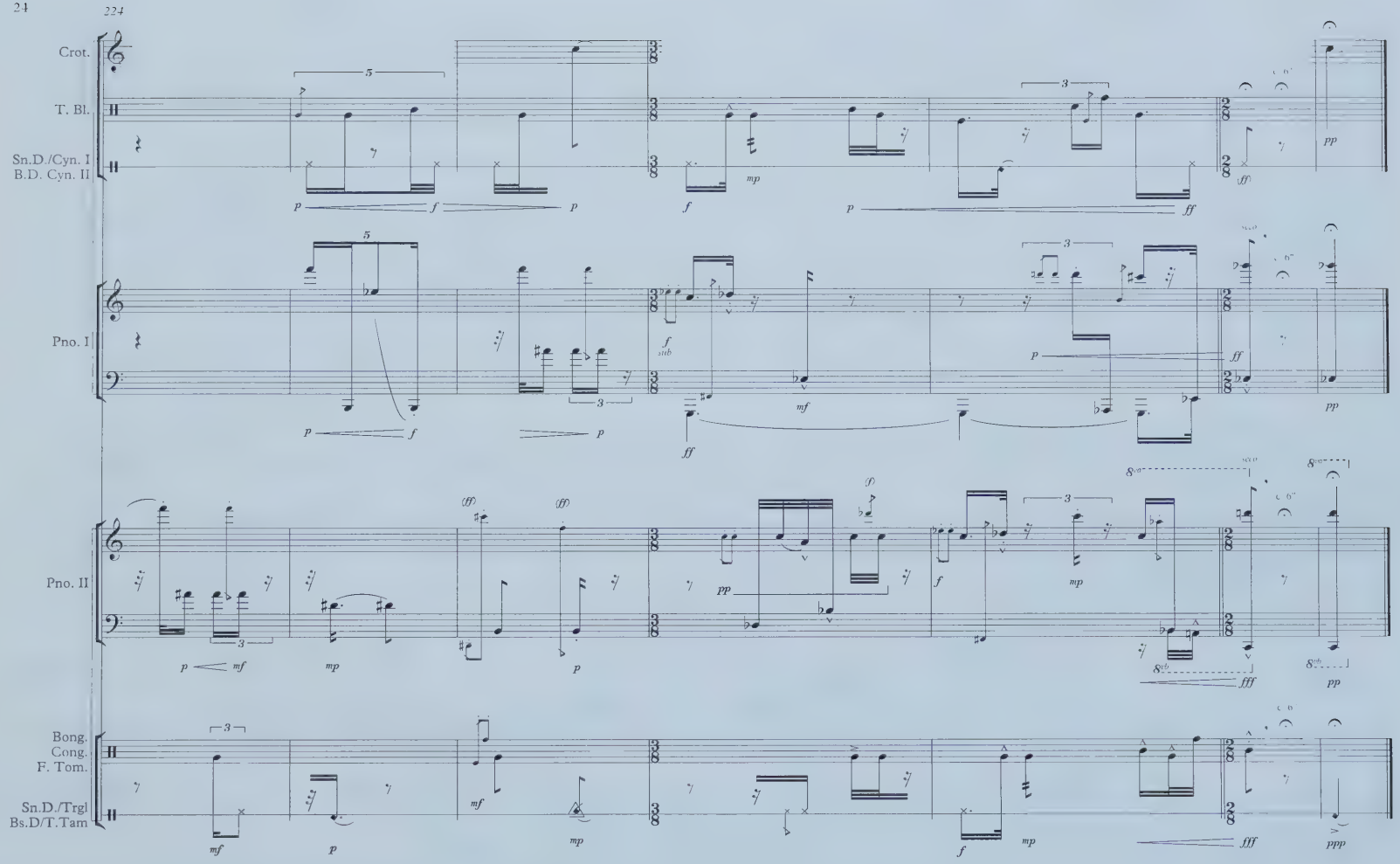

191
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
w. Pno I
w. Perc II
light scratch
Pno. I
Sost. P
(Sost. P)
Pno. II
w. Perc II
Gemini
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
w. Pno I

O


w. Pno II
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D./T.Tam
w. Pno I

208
Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam
w Pno I

P


Crot.
T. Bl.
Sn.D./Cyn. I
B.D./Cyn. II
w. Pno II
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D T.Tam


224
Crot.
T. Bl.
Sn.D./Cyn. I
B.D. Cyn. II
Pno. I
Pno. II
Bong.
Cong.
F. Tom.
Sn.D./Trgl
Bs.D/T.Tam

List of External Supplementary Files

Audio files:

1. Dizi an, 1st Movement: "Qabd" (2'40")
2. Dizi an, 2nd Movement: "Bast" (3'59")
3. Dizi an, 3rd and 4th Movements: "Shawq/Fana" (7'26")
4. "Matins, Lauds, Zeni h" (8'45")
5. "Tomorrow, When I Wake, What Shall I Say of Today?" (8'45")
6. "Sama'" (7'00")

Other:

7. "Matins, Lauds, Zeni h" MAX Patch
8. "Matins, Lauds, Zeni h" Mind Keyboard

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